

# The Modern Language Journal

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# The Modern Language Journal

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## THE MODERN FOREIGN LANGUAGE INVESTIGATION

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*By J. P. WICKERSHAM CRAWFORD*

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**N**EARLY thirty years ago, it was urgently felt that an attempt should be made to standardize so far as possible the modern language courses in the preparatory schools and the college entrance requirements. A Committee of Twelve was therefore appointed in 1896 "to consider the position of modern languages in secondary education; to examine into and make recommendations on the methods of instruction, the training of teachers, and such other questions connected with the teaching of the modern languages in the secondary schools and colleges as in the judgment of the committee may require consideration."

The committee's report, presented in 1898 to the Modern Language Association and the National Education Association, marks an important milestone in the progress of modern language instruction in this country. It undoubtedly contributed to a closer correlation of preparatory school and college work, and was long accepted as the most authoritative statement of the aims of modern language study, and of the amount of preparation that the colleges could reasonably expect from their candidates for admission.

It may fairly be said, however, that for many years the report of the Committee of Twelve has had chiefly historical interest. The amazing development of the public high school with its enormous enrollment of students who are not being trained primarily to pass college entrance examinations brought with it a revision of the course of study. New methods were gradually introduced that emphasized the oral side of instruction, and new

textbooks were written to meet these changed conditions. For at least fifteen years there has been an insistent demand on the part of modern language teachers for a new statement regarding our objectives and the value of modern language study as a part of high school and college curricula, and for a comprehensive investigation of the present status of modern language work, from pedagogical and administrative standpoints, so that a programme for the improvement of our work, representing the consensus of intelligent opinion, might be outlined.

A committee under the chairmanship of Professor A. R. Hohlfeld was entrusted with this task by the Modern Language Association in December, 1913. A large amount of work was accomplished, and a final report was submitted at the 1916 meeting of the Modern Language Association and was approved. Before it could be printed, our entrance into the War had brought about a disorganization and realignment of modern language instruction with which we are all familiar. The committee felt that its report no longer represented actual conditions, and wisely decided to withhold its findings.

It seemed that an investigation of modern language instruction was indefinitely postponed when Dr. F. P. Keppel, President of the Carnegie Corporation, invited a group of men and women representing college and secondary school teachers of modern languages to a conference at Chelsea, New Jersey from December 31st, 1923 to January 2nd, 1924. The members of this conference adopted unanimously a tentative memorandum outlining the scope and organization of a proposed investigation, and instructed the Chairman, Professor Robert H. Fife, to lay before the Trustees of the Carnegie Corporation the action of the conference, and to enlist, if possible, their assurance of financial support for the undertaking. It was further provided that, in the event of a favorable decision, the American Council on Education be requested to act as sponsor for the investigation in conjunction with a general Committee of Direction and Control composed of teachers of modern languages, and appointed by the American Council on Education.

The Trustees of the Carnegie Corporation and the American Council on Education expressed approval of the plan as outlined, and the following persons were appointed as members of the Committee on Direction and Control:



- Miss Josephine T. Allin, Department of French, Englewood High School, Chicago.
- E. C. Armstrong, Professor of the French Language, Princeton University. •
- E. B. Babcock, Professor of Romance Languages and Dean of the Graduate School, New York University.
- J. P. W. Crawford, Professor of Romance Languages, University of Pennsylvania.
- R. H. Fife, Gebbhard Professor of Germanic Languages, Columbia University.
- C. H. Grandgent, Professor of Romance Languages, Harvard University.
- C. H. Handschin, Professor of German, Miami University.
- E. C. Hills, Professor of Romance Languages, University of California.
- A. R. Hohlfeld, Professor of German, University of Wisconsin.
- Miss Josephine W. Holt, City Supervisor of Foreign Languages, Richmond, Va.
- R. H. Keniston, Professor of Romance Languages and Dean of the Graduate School, Cornell University.
- W. A. Nitze, Professor of Romance Languages, University of Chicago.
- W. R. Price, Supervising Expert on Modern Languages, New York State Department of Education, Albany.
- Louis A. Roux, Department of French, Newark Academy, Newark, N. J.
- Julius Sachs, Professor Emeritus of Education, Teachers' College, Columbia University.
- E. B. de Sauzé, Director of Modern Languages, Cleveland.
- W. B. Snow, Associate Superintendent of Schools, Boston.
- Miss Marian P. Whitney, Professor of German, Vassar College.
- E. H. Wilkins, Professor of Romance Languages, University of Chicago.

It is believed that the committee adequately represents the various types of modern language instruction, the different sections of the country, and the four languages that will be chiefly studied in the investigation, namely, French, German, Spanish and Italian.

At the first meeting of the Committee on Direction and Control, held at White Plains, New York, on April 17th and 18th,

Robert Herndon Fife of Columbia University was elected Chairman, J. P. Wickersham Crawford, Vice-Chairman and Ralph Hayward Keniston, Secretary. These three officers will constitute the Executive Committee. The general office of the investigation will be in New York City.

In order to facilitate the work of the investigation, eight Regional Committees will be formed to co-operate with the general committee. The following Chairmen of Regional Committees have accepted appointment.

I. New England (including Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut) Maro S. Brooks, Superintendent of Schools, Medford, Mass.

II. Middle States and Maryland (including New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia) J. F. Mason, Professor of Romance Languages, Cornell University.

III. The South (including Virginia, West Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Georgia, Florida, Alabama, Mississippi, Louisiana) W. S. Barney, Professor of Romance Languages, North Carolina College for Women, Greensboro.

IV. North Central States (including Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa) B. Q. Morgan, Associate Professor of German, University of Wisconsin.

V. West Central States (including Missouri, Arkansas, Oklahoma, Kansas, Nebraska) Miss Lillian Dudley, Emporia Normal School, Emporia, Kansas.

VI. The Southwest (including Texas, New Mexico, Arizona, Colorado, Utah, Nevada) Chairman not yet appointed.

VI. The Northwest (including North Dakota, South Dakota, Montana, Idaho, Wyoming, Oregon, Washington) E. O. Eckelman, Professor of German, University of Washington.

VIII. California. Chairman not yet appointed.

The Committee on Direction and Control is exceedingly fortunate in having secured the consent of Algernon Coleman, Professor of French at the University of Chicago, Charles M. Purin, Assistant Professor of German at Hunter College and Carleton Ames Wheeler, Supervisor of Modern Languages at Los Angeles, to serve for the coming year as members of the Investigating Committee. Professor Coleman is well known as a

French scholar, and he is intimately acquainted with the problems of collegiate and secondary school instruction in French. He was Managing Editor of the MODERN LANGUAGE JOURNAL during a term of three years, and he served last year as Director of the American University Union in Paris. The experience gained in that post will be invaluable in the study that the Committee proposes to make of modern language conditions abroad. Professor Purin is also well acquainted with Continental systems of education, and has had broad experience with the training of teachers at the University of Wisconsin, Milwaukee State Normal School and Hunter College. For many years he has been actively identified with the work of various modern language associations and has made important contributions to the literature of modern language methodology. Mr. Carleton A. Wheeler is a specialist in Spanish, but has taught French and German as well in various preparatory schools and colleges. Since 1918 he has been Supervisor of Modern Languages in Los Angeles with a department enrolling twelve thousand pupils. He has taken an active part in the work of the modern language organizations on the Pacific Coast. In addition to these three men, the Committee expects to secure the services of a large number of part-time investigators for the study of special topics.

#### SCOPE OF THE INVESTIGATION

It is clear that at this stage of its work, the Committee can only outline its programme in a tentative fashion. It proposes to occupy itself primarily with instruction in the four languages now studied generally throughout the country, namely, French, German, Spanish and Italian, and secondarily with those languages the study of which is determined by regional or other considerations, such as Portuguese, the Scandinavian, the Slavic and the Oriental languages.

All grades of foreign modern language instruction will be investigated from the elementary school to the graduate school. Instruction in special schools of languages, extension and correspondence schools and all other types of instruction, so far as possible, will also be included.

## LINES OF INVESTIGATION

HISTORICAL SKETCH AND STATISTICAL SURVEY OF THE  
PRESENT STATUS OF MODERN LANGUAGE INSTRUCTION  
IN THE UNITED STATES

A brief sketch of the history of modern foreign language study in this country will call attention to the advance already made and will suggest lines of future progress, and a selective bibliography will be compiled of important contributions to methodology and modern language instruction in the United States and in foreign countries.

Statistics will be gathered on the enrollment in modern language classes over a definite period of years. These may be expected to yield interesting results regarding the growth of modern language study, the preference for one or another language in various sections of the country, the relative number of students enrolled in two, three and four year courses, etc.

## ORGANIZATION AND INSTRUCTION

The topics to be investigated here include the place of modern languages in the curriculum of secondary schools and colleges, the content of the courses, and the teacher, with his training, technique and duties. Throughout this phase of the inquiry, foreign theory and practice will be taken into consideration whenever it can throw light upon the solution of our own problems.

(a) Assuming that the question of the place of modern foreign languages in the curriculum will include a discussion of the proper adjustment of the student's modern language studies to his other subjects in school and college and the inter-relations of the foreign languages with each other, several aspects of this topic may be cited as illustrative of the direction which the investigation will take. Such are, for example, the question as to when the first modern language should be taken up and the number of languages that can be carried on simultaneously with profit; the minimum time of profitable study of the language and the degree of continuity necessary; the relations of the modern languages to other subjects in the curriculum and to other languages, etc.

(b) The investigation into the subject matter and content of modern language courses will include the collecting of facts

regarding their substantive character. Courses with a special objective, such as literary, scientific or commercial, as well as general courses, will be considered. The material presented will be critically discussed, and an attempt will be made to determine to what extent the courses meet the individual needs of students.

(c) The administration of modern language courses will include a discussion of such topics as the size of sections from the first to the fourth year in various types of schools; the number of periods per week and the length of periods; the bases for sectioning of classes, etc. It is clear that especially in this field important data can be furnished by prognosis, achievement and other tests of a scientific nature.

The investigation of the teacher's position and attitude toward his subject will involve a study of the peculiar position of the modern language teacher from four angles:

(a) With respect to the general preparation of modern language teachers, statistics will be gathered regarding place of birth, length of residence in the United States or in other English-speaking countries, years of teaching experience, residence abroad, etc.

(b) Under the heading of special training will be included the preliminary requirements for teachers-in-training in the higher institutions; courses for training teachers of modern languages in normal schools, colleges and universities; special degrees or diplomas earned for such training; special facilities offered American students for study abroad, etc.

(c) A study will be made of state and city requirements governing the appointment of modern language teachers; part-time teachers in schools and colleges and standards for appointment in private institutions so far as these are formulated.

(d) The question of the duties of modern language teachers will also receive consideration. Figures must be collected regarding the number of students taught, the number of periods per week, and the relative amount of time occupied by administrative, clerical and other duties.

Only the most general indications can be given of the investigation of the methods and materials of instruction, which will embrace the whole technique and physical equipment of modern language instruction. It includes methods of teaching pronunciation, grammar, reading and composition, and opens up



a wide field for the experimental study of such subjects as the minimum vocabulary, idiom and syntax, relative results achieved by the use of various methods, etc. Here also will come the consideration of text-books of all kinds, and of materials for teaching about foreign life and civilization, including such physical equipment as maps, etc., projective apparatus for fixed and motion pictures, phonetics laboratories and other mechanical aids to instruction.

### ULTIMATE AIMS AND PURPOSES

Any investigation seeking to determine the aims of modern language teaching must bring within its range a large body of opinion. Efforts should be made to determine the points of view from which critical attacks on the present methods of modern language instruction are made, and the general directions in which, according to the opinion of those not engaged in teaching modern languages, our work might be developed. To this large body of opinion, must necessarily be added that of modern language teachers themselves.

In order to gauge the attitude of the American public toward modern language instruction, information must be sought from persons whose duty it is to guide and measure public opinion, as well as from those who through their official position or individual experience are competent to speak with authority on this question. This would include State and municipal law-making bodies as evidenced by statutes and ordinances relating to the teaching of modern foreign languages; school administrators; representatives of the press; men in public life; business men, especially those interested in foreign trade; professional men; scientists; social workers and students and graduates of colleges and schools. Modern language teachers themselves must be asked for specific criticism of present results, and for as definite a statement as possible concerning the proper objectives of instruction.

### VALUES OF THE STUDY OF THE MODERN FOREIGN LANGUAGES

In the light of the material gathered along the preceding lines of investigation, it may be possible to explore with the hope of

definite results the question of the values to be derived from modern language study. It must be assumed that here, as in every other subject of systematic study, no absolute formula can be attained, but the complex nature of the problem should not deter us from an attempt at its solution from the standpoint of national and other needs. That the question is vital in any investigation of this character and that fruitful attempts can be made to solve it is evident from the data assembled on this point by the British Survey of Modern Studies in 1916. The question may be viewed as having various facets, such as the following:

(a) National Values. This will involve an inquiry into the relative values of the various modern languages to the people of this country for national culture, for national service, such as diplomatic, consular, military, etc., and for foreign trade. It also includes a consideration of the value of modern language study for the development of a better international understanding.

(b) In addition to these national values, it is obvious that the study of foreign languages has a special value in various sections of the country as a means of perpetuating historical traditions and as a means of communication with persons who do not speak English. For purely local reasons, one foreign language may hold a preferential position in Southern California, another in Louisiana and still another in Minnesota.

(c) Vocational values of modern language study must be appraised so far as this is possible. We should determine to what extent the country's business interests, and professional and scientific studies demand instruction in modern languages.

(d) Less concrete, but no less important are the cultural and social values resulting from a knowledge of modern languages. To many these would seem to be the highest values accruing from our instruction, but as yet no definite and comprehensive formulation of these values has been made.

We have no desire to present in our report an elaborate defense or apology for modern language study. We are not animated by the zeal of the propagandist who argues that his cause alone is worthy of support. We hope to make an impartial and scientific investigation of our theory and practice, and we believe that we can indicate the way for greater service by suggesting lines of improvement.

In order to carry out our investigation to a successful conclusion, it is obvious that we must have the whole-hearted support of the modern language teachers of the country. We must depend upon you for a large part of our information regarding enrollment, courses of study, methods, material, objectives and results, and your failure to reply to our letters of inquiry—or tardiness in replying—will render in a large degree fruitless the efforts of the central office.

Furthermore, we must realize in a far larger measure that the teaching of modern languages is not a cut-and-dried affair, based upon certain approved formulas from which we dare not deviate, but a scientific study susceptible of endless experimentation. We all have our laboratory material and all, except the intellectually dead, are carrying on experiments in class. The Committee earnestly hopes that you will send to it the results of your experiments, and we need your co-operation in the tests that the Committee itself will make. The door of opportunity is open, and the Committee cordially invites you to support it in its undertaking.

*University of Pennsylvania.*

## THE REVIEW LESSON IN LANGUAGE TEACHING<sup>1</sup>

By J. MORENO-LACALLE

SUMMER after summer, quite a few of the teachers, who attend our Session, tell me in utter despondency about the number of their students who have "flunked" in the final examinations. They claim they cannot see how they failed, when their teaching was done in the best way they knew, and in accordance with the most approved methods, etc., etc. Is the teacher entirely to blame for these negative results? I say "no" most emphatically. If the teacher alone were to blame, the remedy would indeed be simple and obvious. What, then, are the causes? Many, and of the most diverse character. Sometimes, it is the individual inaptitude of the student; other times, some deficiency on the teacher's part. Oftentimes, it is the fault of the school authorities, and more frequently we find the source in the lack or total absence of a sound application to modern language instruction of the pedagogical principles which govern the teaching process in general. By this I mean that it is not uncommon among modern language teachers, —in their zest to cover as much ground as possible within the limited time at their disposal and with the handicaps under which they work,—to neglect the importance of correlating and dovetailing the various types of processes, exercises, or lessons—call them what you will—for class instruction.

In this brief discussion, I shall use the more commonly accepted term "lesson" to designate the different kinds of procedure for attaining one aim or another of actual class-room instruction.

In modern language teaching we avail ourselves principally of the study lesson, the drill lesson, the recitation lesson and the review lesson. We all recognize the supreme importance of the drill lesson in teaching our subject, but we must not forget that all of these exercises are inter-dependent, and that emphasis on one at the expense of the others jeopardizes the results for which we strive. Yet that is just what happens: we are prone to over-

<sup>1</sup> Delivered at the annual meeting of the New York Modern Language Association, Albany, N. Y., November 27, 1923.

emphasize some lessons to the detriment of the other types of exercise. And in this family of lessons, "the poor relative" is usually the review lesson. It is true that there is not perhaps a single teacher, who makes no use of it whatever. But, how, for what purpose, how often, in what relation to the other exercises? With what results? *Ecco il problema!*

What place should the review lesson occupy in the teaching of our subject?

In order to make my point clear, I may be permitted to discuss briefly the functions of the various types of lesson, even if in so doing, I should be merely stating the truths of Pero Grullo, that proverbial Spanish character, who was wont to preach sententious truths and facts so well known that it was sheer nonsense to repeat them.

Teaching a modern language, as practically every other high school subject, involves three fundamental processes: instruction, drill and test.

Instruction, which I include as a part of the "study lesson,"—should be, not merely the imparting of knowledge, but also teaching the pupil to study. It should be an exercise in which new knowledge is added to the learner's experience, not so much by the teacher's direct instruction, but mainly through the student's own efforts and controlled thinking under the teacher's proper guidance. It is not my desire to minimize the importance of this process, but it should be so efficiently and economically conducted, as to require the least possible time during the class period.

In modern language class-room work, the drill lesson occupies indeed a foremost position, its chief function being the training in power and skill by which the results of the study lesson may be more permanent and clearer. Our time and effort would certainly be wasted if we contented ourselves with teaching new facts or with guiding students to solve problems by the inductive or deductive method. The responses of thought and action, which we endeavor to arouse in the student must be reduced to automatic habit. It is only by repetition and practice, that we can secure this result. Hence the drill lesson must absorb at least three-fifths of the teaching time and energy.

But instruction and drill, important and mutually dependent as they are, would not go a long way or would go on aimlessly,



without a means of ascertaining with a certain degree of accuracy the results of instruction, study and drill. Hence the value of testing as a teaching process. The test, as an inspiring educator has said, "is the eye of teaching, the guide and inspirer of teacher and pupil."<sup>2</sup> By its means, the teacher maintains the attention of the class, arouses their interest, holds them to their task, and last but not least, it is the best yardstick for the teacher's own ability and efficiency. It is not only an essential complement to instruction, study and drill, but it likewise serves to reinforce the other teaching processes. But, alas and strange to say, few of us realize the true function of testing and still fewer make proper use of it in due co-ordination and combination with the other teaching exercises. To many, testing is merely finding out what the pupil knows not, an opportunity for bewildering the students with a series of catch questions, a simple means for ascertaining what mark each student deserves. Thus testing assumes a secondary rôle and is bereft of its true pedagogical value.

Now then, what is the function of testing in modern language teaching? I have already stated it: that of companion and supporter of instruction, study and drill. And to make it serve this purpose, it should be properly blended with the other exercises. The recitation lesson is nothing but a test exercise, and the recitation drill as a test can, with efficacy, be made part of the drill lesson. For instance, the drill lesson is also a recitation lesson, when it assumes the form of an oral drill of questions and answers in the foreign language. Of course, in such a case, questioning should be carefully planned, and organized in accordance with well-defined principles. In short, any modern language drill can be made to serve both ends.

The greatest value of testing, however, as a process for teaching a modern language is in the review lesson, and, of course, when we say "review lesson," we include also the "examination lesson."

Again, in the case of this type of exercise, it is not rare to find teachers who fail to realize its true meaning and purpose. To some, a review is nothing but a going over the ground covered during a stated period; to others, merely a means of testing the student's knowledge, or rather, his ignorance on details chosen *ad hoc* for his downfall. There are still others who make no use of reviews, or

<sup>2</sup> White, *The Art of Teaching*, p. 53.

crowd them all at the end of the semester; and then there are those, who lose sight of the greatest value of the review lesson from the teacher's point of view. Finally, the questions of a large number of review tests I have seen are so drawn and organized as to defeat its own aims, and thereby render it valueless.

Now, then, what is the sound pedagogical function and value of the review lesson? Let us hear what an eminent authority on education has to say on this question. In discussing the review or examination lesson, Dr. Strayer of Columbia<sup>3</sup> says: "The review or the examination, in so far as methods of teaching are concerned, present the same problem. We seek by means of exercises of this type *to bring about a better organization of knowledge, to test the efficiency of our work by finding out whether or not pupils can, when put to the test, utilize the knowledge or habits which we have labored to make available for them*, whether they are actuated by the ideals and purposes which we have sought to inculcate, whether they do actually employ the most economical methods of work when they meet a situation which challenges their strength. It will be recognized at once that work of this sort is a part of every recitation. But for our own satisfaction, and, possibly, in order to meet the requirements which may be imposed by those higher in authority, we may at times feel the need for a stated exercise of this sort."

*"A review should mean a new view, a placing of facts in their true relationship. It should mean a clearer view of the topic or the subject which the children have been studying. It avails little to go over the ground that has already been covered more rapidly. The purpose to be accomplished is not to fix in mind a series of unrelated facts. The recall of past experiences is conditioned by the number and the quality of the associations which have been established. And it is not simply a matter of recall. The use that we can make of a fact depends upon our ability to relate it logically to other facts. It is quite possible that a man of great native retentiveness might be able to recall thousands of facts, and yet be stupid, utterly unable to do the thinking required for effective action. To bring about such an organization of ideas demands that from day to day the new facts or principles that are learned be consciously related to the old. It will not be economical to put off all*

<sup>3</sup> *A Brief Course in the Teaching Process*, pp. 101, 102.

reviewing until the end of the month, or quarter, or term. The step taken in advance to-day can be properly appreciated only when it is seen in relation to that which has gone before; and the work of the past week or month will, in turn, by this additional effort be seen in truer perspective."

No one will question, I am sure, the fact that these principles can and should be strictly adhered to in our branch of teaching, perhaps more so than in any other high-school or college subject. Why? Because of the peculiar nature of linguistic teaching and study, which, being a psychological operation based on the association of ideas and memory, is essentially a cumulative process, in which the faculty of apperception plays an all-important part. And in developing this faculty no more efficient and surer means can be found than the review lesson properly and frequently conducted.

This leads me to the main and more concrete question: What constitutes an ideal review lesson in modern language teaching? It would be presumptuous for me to answer this question definitely and conclusively. I shall merely endeavor to express my own personal opinion and to submit for your consideration what in my judgment may perhaps lead to the solution of the problem. I do not pretend to dictate or impose my own views. I merely hope that I may be able to arouse greater interest in this vital question and, thereby, induce those who are really competent, to work out its solution. This said, I shall try to enumerate the factors which should constitute a review lesson in the teaching of a modern language:

First: *The review should be adapted to the mean capacity of the class.* In the same way and for the same reason that instruction must perforce be adapted to the ability of the learner, any test of that instruction must likewise be suited to the average capacity of the class. A review test thus adapted may be completed by the best students within about half the time allowed, the average student taking about three-fourths of the time, and the most backward requiring the whole period. Hardly any student should leave the test unfinished. This means, too, that the test should be of a scope as wide and comprehensive as possible within the learner's stage of progress.

Second: *The review should be a stimulus for the student to use his power of expression and originality, and lay stress upon the more*

*essential problems.* We have seen that the purpose to be accomplished by the review is not to fix in the learner's mind a series of unrelated facts. It is impossible for him to remember all rules, exceptions, details and materials in the textbooks or presented by the teacher. Besides, a rule, an exception, a detail, is of no practical value, even though the student may recall it in isolation by itself, unless it be used as it should be used, *i.e.*, in logical relation with the other elements of the language. Review means "a new view," as Strayer puts it; as such it should require the student to re-organize his knowledge from a broader outlook. The purpose of the review is not merely to test the learner's memory, but his ability to co-ordinate, correlate, put together the facts learned, in short, to express himself in the language he is learning. Is this desirable result accomplished by such questions as we often see in so-called review tests? Here are a few examples: "Conjugate the following verbs in such and such tenses." "Give a synopsis of such and such a verb"; "Give a list of the demonstrative pronouns"; "Explain the following proverbs and idioms"; "Give the plural of the following words"; "Translate the following sentences into Spanish"; "Explain the rule of this or that point of grammar"; etc., etc., etc. Such questions are valueless for review. They require no organization of the student's knowledge; they are not thought-provoking, even though they may be nerve-wrecking; they give the students a wrong attitude toward the language, since they all are detached and bear no relation to each other; and because they fail in the main purpose, which is to test the pupil's power to use the language in the natural way in which it is spoken or written. If we want to find out whether our students can speak or write in a foreign language, the best way is to hear him speak or make him write, instead of making him explain difficult rules of grammar, proverbs and idioms, or translate detached English sentences, or give lists of pronouns, or conjugate verbs, or give the equivalent of English sounds, or even translate from the foreign into the mother tongue.

Some teachers will contend, of course, that their aim in teaching a foreign language is not to enable the student to express himself in that language, but merely to equip him with a reading knowledge. But to me, such an aim does not deserve the name, and is, therefore, not worth discussing, even if it still has many adherents.

The review test should call for action on the learner's part, and action here means an opportunity for the student to apply to practice, as if confronted by an actual situation in life, his power of thought and expression in the foreign tongue. Is this requirement met by questions on grammar rules, proverbs, idioms, etc., lists of verb paradigms, and the like? Most decidedly not. They do nothing but test the pupil's memory, confuse his mind, and leave it in a state of abject disorganization in so far as his knowledge of the language is concerned. Furthermore, questions of that nature are details of minor importance, and as such should have no place in the review lesson, unless involved in and with broader questions.

Third: *Reviews should be conducted at frequent intervals and in accordance with a systematic plan.* The process of language study being essentially one of gradual accumulation of associations of ideas, the new things learned to-day can only be understood, appreciated and recalled better when related to the things already known. It is, therefore, unwise to postpone review until the end of a given term (month, quarter, or semester). The oftener the review, the better the results of our teaching. Comprehensive reviews should be given at least every ten class periods, with special or unit reviews at more frequent intervals; and invariably the lesson of the previous day should constitute part of the lesson of to-day. Thus the student is held to his task constantly, and when he takes a given examination for the month or semester he has a clear outlook of all the ground covered. When by means of frequent and well-organized review tests, you enable them to correlate, organize and reorganize their knowledge and at the same time hold them to their tasks from day to day, you accomplish two other things, besides securing better results for your own teaching. First, you make them acquire better and more economical habits of study, and, second, you do away with that most pernicious evil called "cramming," the refuge of lazy or negligent students, who put off studying until the very last moment: the main source and origin of that frequent remark "Oh, I used to know that, but I have forgotten all about it now."

Fourth: *Special or unit reviews should be conducted frequently to emphasize difficult points or points in regard to which misconceptions may be formed.* Perhaps no subject is more beset than



modern languages with such a diversity of complex questions each requiring emphasis, such as the use of object and relative pronouns, of the preterit and imperfect, verb conjugation, spelling, etc. Each of these questions may be treated as a unit, which, when completed, one or two periods should be devoted to it for review purposes. Thus, misunderstandings may be cleared up, the student is made to realize his deficiencies, and a new occasion is secured for verifying and applying the idea that the learner may have formed as to the particular point taught. These special reviews should be made the occasion, not so much for testing and marking, but for the teacher to work with her pupils, guiding them and inspiring them.

As to the form of these special reviews, it may be aural, oral or written, depending on the nature of the unit under review. For instance, after the rules of accentuation in Spanish have been learned, the review assumes the form of an aural drill by dictation of a connected prose piece. The use of the imperfect and preterit may be reviewed as a unit, either orally or by writing. Orally in the form of questions and answers, or by requiring the students to change *a viva voce*, the present tenses appearing in a simple selection written on the board, such as the one in Sample No. 1; if the review is to be in writing, the same selection may be used. Conjugation of tenses and series of related verbs *à la Gouin* may be reviewed in a like manner. As an example, see Sample No. 2. There is no end to the variety and form that these unit reviews may assume, if the teacher should take the time and trouble to prepare and organize them properly.

So-called psychological tests for these unit reviews are also a valuable aid. In addition to their function as a review exercise, they arouse a great deal of interest among the students; they develop concentration, quicken the mind, and are very effective in training the students to think in the foreign language. I have found these especially helpful as a means for reviewing and testing the student power of comprehension and his ability to form associations of ideas. As a means of testing, I find them better than the well-known and much abused, and rather useless exercise of translating from the foreign into the mother tongue, which at best, is nothing but a drill in English composition.

Fifth: *The review lesson should serve also as a means for testing the efficacy of the teacher's method and technique.* A teacher who does

not keep this requirement in mind, is apt to make a review lesson, either too easy, or too difficult, as is oftener the case, and the exercise is rendered valueless in every respect. On the contrary, if a review lesson is adequately organized it also serves as an adequate test of the teacher's work. When the shortcomings revealed by reviews are too general or too persistent, the teacher should ask herself the question as to who or what it is to blame. By seeing the results of our teaching as disclosed by the review we are enabled to apply corrective measures at once, whenever there is a deficiency in our own work.

These are what I consider the essential requirements, broadly stated, of the review lesson in modern language teaching.

As to the more concrete question of how we shall frame the different reviews necessary in class-room work, that is to say, the form and method of the review, various factors must be taken into consideration.

First, there is the ever-present guide of all our work: the aim of the modern language courses in the respective school. All reviews, as well as the other processes, should be subordinated to that aim. A discussion of aims in modern language courses may be found in a paper I delivered some time ago on the subject of "Planning of Language Courses and Selection of Text Books."<sup>4</sup>

Another important consideration is the character of the questions or topics into which the review should be divided. And here the principles of the art of questioning must not be lost sight of. I refer you to another paper of mine entitled, "The Art of Questioning,"<sup>5</sup> as having a direct bearing on this point. Some types of questions must be discarded, other questions may be good tests of knowledge, but not adequate as tests of expression; questions, which may be suited to the first stages of instruction, are not so to the more advanced, etc.

The next thing to consider is whether the review test should be written or oral, or both. It goes without saying that a test for expression in the spoken language cannot be other than oral, but in a class where the number of pupils is large, an oral review test, to be given to each member of the class, is out of the question. It would be ideal to make a general review test both oral and written,

<sup>4</sup> *Middlebury College Bulletin*, April, 1921, Vol. XV, No. 7.

<sup>5</sup> In the same publication.

but for the same reason, I doubt whether it is feasible. On the other hand, an oral review lesson is detrimental to the attention and activity of the class as a whole, when only one student is engaged. In the written review, on the contrary, the whole class is kept busy, while the test lasts. Then there are also other reasons which make it necessary that the reviews be written, one is economy of time; another the greater latitude and range which can be given to the review.

I cannot enter into the details concerning the particular make-up of the different review lessons required in the various stages and aspects of our class-room work, and I shall merely try to outline briefly what I think should be avoided in the content of the review lesson.

The greatly overdone question of translation from the foreign language into English should be once and for all thrown into the discard both as a drill and as a test in class-room work. Such a question is, I repeat, nothing but an exercise in English composition. It defeats one of the principal aims of instruction in living languages, which is to train the pupil to think in the foreign language. The time wasted in such an exercise can be used to greater advantage in the really important features of our work. The teacher ought to know exactly at all times whether each and every member of the class has thoroughly grasped the meaning of the reading matter. The way to test the comprehension or reading ability of the student is to make him render a selection into different words and construction in the foreign language itself, or in other words, to make him render a paragraph into as many synonyms as possible and in a simpler construction. The trouble is that methods generally employed for vocabulary building sadly neglect the teaching of synonyms and antonyms. The translation into English should be relegated to the College Entrance Examinations or the Regents Examinations, by which it is necessary to test thousands of students.

Questions requiring translation from English into the foreign language—which I regard a necessary evil—should not be made up of detached, disconnected sentences *à la Ollendorff*. The translation into the foreign language should be a connected passage so specifically framed as to emphasize the more important points of grammar, idioms, inflection, etc. We laugh when we

think of the nonsensical sentences constituting themes in old grammars, yet we are forced to take seriously the sentences for translation which we find in entrance examinations. For instance: "If you want to sell the house, sell it; if you do not want to sell it, do not sell it"; "The street is covered with the white snow"; "Can you find a boy to take this letter to the post-office?"; "He asked for a peseta and I gave it to him." Here is another sample: "Do you know how to play the piano?; He is at home; We attended the class; Bread is good; Where can he be?" You could not blame the student if unable to resist the temptation he put down as the answer to one of such translation questions: "Ja, ich habe keine Bananen." If we talked that way in ordinary every-day conversation, people would think us crazy!

Conjugation of verbs should be required in complete sentences, or in fill-in exercises, not in the mechanical consecutive order of 1st, 2nd, and 3rd person with isolated verb forms. That is merely a memory test, not a review question. Besides, when we use verbs in ordinary conversation or writing, we do not use them enumerating every form for each person and number.

If grammatical rules are to be reviewed, the students should not be asked to state the rule, but merely to illustrate it with examples. Otherwise the test is simply for memory.

If we want to find out whether the class has mastered the formation of plurals, do not require the pupils to give a list of isolated words, all of which are exceptions. Such a question is, again, simply a memory test. Instead, provide an exercise by which they may use those plurals in connected passages.

If you want to find out whether the student knows the equivalent foreign idioms, or how to use the subjunctive, etc., do not give sentences which in addition to being Ollendorffian, are half in English and half in the foreign language. Such types of sentences are most pernicious in that, creating as they do cross associations, they utterly confuse the student.

Judging from the questions included in reviews and examinations, I have seen, it seems to me that many teachers and school authorities regard the students of modern languages as mere memory machines.

The last but not least important consideration in the review is this: *All review papers should be carefully read, the mistakes*

*indicated, but not corrected, the papers returned to the students, and the more important mistakes discussed in class.* If necessary devote one whole period to this revision. The students should be *required to correct their own mistakes*, and then give the papers back to the teacher. Unless this be done, the review is rendered valueless.

Certainly there is much room for improving the review lesson in modern language teaching. But perhaps that improvement cannot be accomplished until the aims in our foreign language courses are revised. I may be wrong, but my impression is that teachers are generally forced, quite against their will, to pervert the objective of their teaching. This perverted aim is to equip the student with "examination knowledge." Where is the source of the evil? That is a question well worth looking into.

We cannot overestimate the influence of the test, that is to say the review and the examination lessons over the other types of class-room exercises. If the test rests principally upon memory, the result is weak power of expression and encouragement of "cramming." If the tests are narrow and emphasize technicalities of grammar and minor details, the instruction becomes narrow, technical, perfunctory.

And that being true of the influence of the test on teaching, it follows that it is also true, only in a higher degree, of its influence on the work of the pupil. If the examination makes demands only or mainly upon the memory, the student will memorize; if the examination calls for skill and power of expression in the foreign language, they will express themselves in that language; if the examination is superficial, the student's work will be superficial. In short, teaching and learning cannot be wider or better than the examination, by which they are measured, and the teacher's results will never rise higher above the level set by present standard examinations, in spite of sound aims, principles and methods prescribed by State syllabi, such as the most excellent one you have for the State of New York.

*Middlebury College,  
Middlebury, Vermont.*



## SAMPLES FOR REVIEWS

## No. 1

## SPANISH 1

## Review of uses of imperfect and preterit

Copy the following story changing the verbs in the present tense to the imperfect or preterit as may be required.

## EL CUERVO SEDIENTO

1. Un cuervo que tiene mucha sed, ve a corta distancia una jarra, y vuela al sitio donde está la jarra.

2. Pero al acercarse halla que la jarra contiene tan poca agua que no puede alcanzarla con su pico, que es muy corto.

3. Trata de romper la jarra. La golpea varias veces, pero inútilmente; el vidrio es muy grueso.

4. Entonces intenta volcarla. También es en vano. La botella es muy pesada.

5. Por fin ve cerca de él unas guijas, y está mirándolas cuando se le ocurre una brillante idea. Sin pérdida de tiempo la pone en ejecución. Coge las guijas de una en una y las va echando en la botella. De esta manera, el agua va subiendo hasta llegar al borde de la jarra, y el cuervo bebe cuanto quiere.

## No. 2

## Verb Review

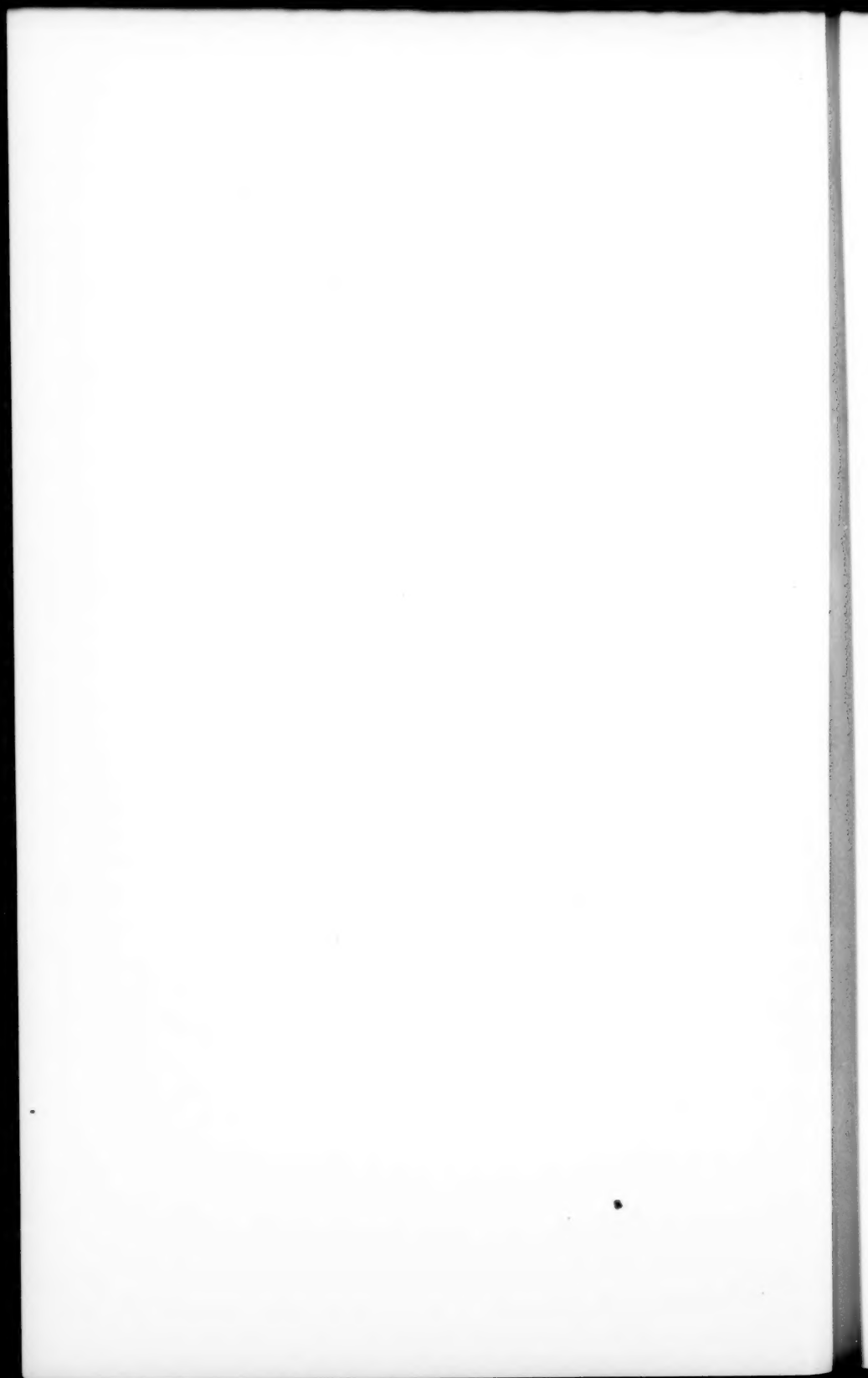
## SPANISH 1

Fill in each blank with the proper verb from the following, using (1) the present indicative in the 1st person singular; and (2) changing the present indicative into preterit with "*El maestro*" as subject:

*escribir; cerrar; poner; doblar; echar; empezar; meter; coger; terminar; mojar; pegar; sacar.*

## LA CARTA

1. — una hoja del cajón.
2. — la hoja sobre la mesa.
3. — la pluma.
4. — la pluma en el tintero.
5. — a escribir.
6. — la carta.
7. — la carta.
8. — la carta.
9. — la carta en el sobre.
10. — el sobre.
11. — sello en el sobre.
12. — la carta en el buzón.



## THE FOURTH CENTENARY OF RONSARD

By WILLIAM H. SCHEIFLEY

**I**N COMMEMORATING the fourth centenary of Ronsard, France has wiped out a national disgrace and repaired her unjust neglect of one of her most gifted artists. The festivities comprised addresses, original poems, and a playlet in verse treating incidents in the poet's life. Another attractive feature consisted of recitations from his finest lyric gems, with musical accompaniment in the manner of the sixteenth century. The committees included the French Ambassador to the United States, eminent men of letters, professors and members of Parliament. The impressive ceremonies, which occupied the 8th and 9th of June, were held at Tours, at Vendôme and at Couture, Ronsard's birth-place.

It was quite near Tours, at the priory of Saint Cosme, that the poet died in 1585. And he probably reposes there. But his supposed resting place is buried under rubbish. The priory, with its moss-grown walls, tattered gables and crumbling veranda, grieves the devout Ronsard pilgrim. The former chapel, a dilapidated structure of the fourteenth century, serves as a garage. Only the classification of Saint Cosme as a historic monument can rescue its venerable ruins.

Vendôme and Couture lie in the charming valley of the Loir, a tributary of the Loire. On an eminence near Couture stands La Poissonnière, the manor-house in which Ronsard first saw the light of the world. It was built in the Renaissance style, but has undergone several "restorations." The entire region about Couture and Vendôme was immortalized by the poet. With touching piety he celebrated its dales and vineyards, its dryads and nymphs, its brooks and welling springs. One of his best poems is an encomium of the forest of Gastine, which stood in plain view of La Poissonnière.

Despite such cult of his native province, Ronsard resided there less than at the Valois Court. And yet Paris, to the fame of which he so largely contributed, had until recently manifested no tangible gratitude for that lustre. But thanks to a fund raised

within the last year, the French capital is now assured an appropriate monument for Ronsard and the other poets of the Pléiade school. Its inauguration in the present autumn will complete the resurrection begun a century ago by Sainte-Beuve and the romanticists. Thus after observing in recent years such centenaries or tercentenaries as those of Molière, Pascal, La Fontaine, Napoleon, Flaubert, Pasteur and Renan, the French will have definitively consecrated their great poet of the Renaissance.

I say "great" poet advisedly, for in the light of modern criticism that epithet belongs to Ronsard by right and justice. To be sure, such has not always been the opinion of his countrymen. No doubt the six or eight generations that came after him would have been surprised at our verdict. We certainly have good reasons for surprise at theirs. Why indeed Ronsard should have been regarded with disdain by the seventeenth and eighteenth centuries remains a mystery.

Is it human to vilify those who have transmitted to us a magnificent heritage? Is it logical for poets to ignore a master who has adorned their language and created a new art? Do critics deliberately plan the discredit of a famous writer, even after his death? We can scarcely bring ourselves to believe such monstrous accusations, and yet, absurd as it may seem, Ronsard was apparently a victim to those very wrongs.

My assertion is no paradox. Although Malherbe had inherited the precious acquisitions of Ronsard, he grossly insulted his benefactor's memory. Further, he affected to erase with his pen every word of Ronsard's poetry—he who has been characterized as a pedantic grammarian. Whereas Ronsard sang because he must, Malherbe lacked poetic frenzy not less than imagination. The chieftain of the Pléiade excelled in the region of tender and reflective emotion; his successor represented a poetry of logic and reason. Malherbe's merit consisted in pruning the rich, colorful language bequeathed by the Pléiade poets. At the same time he clipped the wings of Ronsardian poetry and imposed upon the Muses a stern discipline.

Malherbe is supposed to have taken vengeance upon Ronsard because he disliked some of Ronsard's loyal disciples. In other words he victimized his own master out of personal spite. But so far as we know, Boileau had no logical grounds for slandering

the *Pléiade* poet. Nevertheless, taking his cue from Malherbe, he continued the malice. And eventually his unfounded criticism and contemptuous silence completed the discredit of Ronsard. For by virtue of Boileau's prestige among the great writers of the century, they dared not express appreciation of a poet condemned by that autocrat. Yet, secure as be their fame to-day, not one of them, neither Corneille nor Molière, neither La Bruyère nor Pascal, neither Racine nor La Fontaine, neither Boussuet nor Boileau himself accomplished a work superior to that of Ronsard. For without the rejuvenation effected by Ronsard and his school, French classicism could but have been mediocre. Even as matters resulted, French poetry in passing from Ronsard to Malherbe and Boileau lost its fine lyric elements.

Pierre de Ronsard came of high ancestry, his mother being allied to several distinguished families of France. His father, a trusted official of Louis XII and Francis I, crossed the Alps twenty-two times during the Italian campaigns. Pierre had inherited exceptional physical qualities. And these he still enhanced through recreation in the fields and forests. His early life was alike aristocratic and rustic, influences which left upon him lasting impressions. His personal pride was equalled only by his love of nature. From the age of ten he acquired social accomplishments while serving as royal page, in France or at the Court of Scotland. He was intended for a diplomatic career, but owing to an illness which left his hearing gravely impaired, he devoted himself with heart and soul to letters.

Under the guidance of Dorat in Paris the young humanist worked studiously for seven years at Greek and Latin literature. Among his classmates were Du Bellay, Baïf, Belleau and Jodelle. With them and a few other enthusiasts Ronsard formed the *Pléiade* school, destined to create a new French poetry. Its manifesto, launched in 1549, rightly urged that the French language should be embellished with importations from the Greek, the Latin and the Italian. For had not borrowings from the Greek enriched the Latin language? And had not the Italian drawn abundantly upon both ancient tongues?

The young poets aspired to create an aristocratic language worthy of clothing elevated works like the antique masterpieces. Besides they saw the necessity of rejecting the light, popular

genres such as the *chant royal*, the romance in verse, and the jocular satire. For these they substituted the ode, the epic, and the Horatian satire. Out of respect for the Italians they retained the sonnet. Contrary to the pedants they wrote, not in Latin, but only in French. Thus the reform was at once linguistic, literary and patriotic.

Ronsard sought abroad rather than new ideas or sentiments, artistic means of expressing the thoughts and aspirations of the French people. With delight he found in foreign models a poetical interpretation of his own personality. Like Montaigne and other humanists, he affirmed that the ancients had revealed to him his talent. For it was his acquaintance with them that crystallized his poetical resources.

Small wonder that Ronsard's contemporaries marvelled at his fecundity. With amazing versatility he passed from one poetic form to another. At will his Muse was intermittently solemn, gay, tender, satiric, Epicurean, elegiac, epic, winsome, eloquent. She could speak in any tone and assume any gait, facts latent with fruitful possibilities for French poetry.

Thus from Ronsard's pen flowed odes and sonnets, eclogues and elegies, hymns and discourses, satires and madrigals, masquerades and epics. He imitated now the odes of Pindar, now Petrarch's sonnets. Presently aflame with enthusiasm for Anacreon, he worshipped at the shrine of Bacchus, only to return to the seductive art of Horace. The bucolic side of his nature endeared to him Theocritus. In his eclogues he rivals and at times surpasses Vergil. For the theme of chaste love Petrarch was his master. Usually however he treated erotic love in the manner of Ovid and Horace. His best lyric poetry shows him to be a sovereign master. Even more original are his *Discours*, eloquent satires condemning civil strife. He regarded Homer and Vergil with deep reverence, for it was his supreme ambition to compose a great epic. Ronsard was early christened "the Homer of France."

We owe a considerable portion of Ronsard's poetry to three women: Cassandre, Marie and Hélène. His sonnets to Cassandre frequently sound stilted and insincere. On the other hand it was in his natural Gallic temper that the poet sang Marie, "cette fleur angevine de quinze ans." And her death evoked the immortal gem beginning "Comme on voit sur la branche, au mois de mai, la rose."



Equally famous is the sonnet "Quand vous serez bien vieille," dedicated to Hélène de Surgères, whom Ronsard loved in his declining years.

According to his conviction the essence of poetry is symbolism. And symbolism, of course, finds its expression in myth, allegory, personification and other figures. From the Greeks he derived a conception of his art at once elevated and new to the French. Like Pindar, he came to regard the poet as a personage inspired with a mission, and notably a dispensator of immortality. Ronsard conceived the ideal poet essentially as a composite of Homer, Pindar, Anacreon, Vergil, Horace, Petrarch and Marot. With regard to the ancients he preferred the Greeks, but oftener mentioned the Latins, probably because these were the better known. Though he imitated both nationalities about equally, he profited most from Horace and Pindar.

As for Italy, much that Ronsard gleaned from Petrarch and Ariosto had been borrowed by the Italians from the Troubadours or from the Trouvères. In so far he merely recovered a national loan with liberal interest. In fact recent research has revealed between Ronsard and French mediæval literature a much closer affinity than formerly was supposed to exist. Thus Ronsard's odes, far from constituting a breach in the development of French literature, form a natural link between the modern lyric poetry of France and her golden mediæval period.

In a general way the same principle holds for the entire Pléiade movement. This fact is of capital importance. It belies the superficial accusations brought against the Pléiade poets in the seventeenth and eighteenth centuries. Critics of the time, conceiving them as "incomprehensible pedants," overlooked the essential part of their reform: cultivation of the imagination. As a matter of fact the Pléiade poets, who as we now realize innovated with discretion, were thoroughly national.

That is why the romantics claimed them as literary forbears. Between the two schools, indeed, there existed a close affinity of language and style. Both shared the same lyric and elegiac aspirations. Both evinced for nature a fondness unknown to the intervening centuries. And the Parnassians, who came after the romanticists, extolled Ronsard more enthusiastically still.

Had Malherbe and his followers proceeded with open minds, they would have perceived that Ronsard's excessive imitations of Pindar and Petrarch formed but minor portions of his work. It would have been clear to them that Ronsard himself had early reacted from such excesses, and that he had constantly approached their own ideals. As is well known, with Malherbe there triumphed a poetic art representing the golden mean between Marot's simplicity and the Pindarism of Ronsard. But Ronsard had found that golden mean as early as 1555, the year of Malherbe's birth.

No doubt the modern poetry of France is closer to Ronsard's art than to that of the seventeenth century. French poets still follow most of his precepts. Surprisingly enough, whereas among the younger generation Victor Hugo has few disciples, the favorite master is the former chieftain of the Pléiade. For three centuries Ronsard has not been so popular as he is to-day.

Yet his fame can never entirely recover its original lustre. No other poet was ever so generally esteemed. For some time after his prestige had waned at home, it shone with radiant splendor abroad: in Poland and Scandinavia, in Germany and Holland, in Spain and Italy, and especially in Great Britain. Says M. Jusserand: "From Shakespeare, Spenser and Ben Jonson to Keats, Browning and Andrew Lang, Ronsard had many English admirers and imitators."

Ronsard's failure in the epic should be chiefly attributed to his erroneous conceptions. He fancied Homer as an erudite who had invented his mythology. According to that theory the *Iliad* was purely fictitious; the Olympic gods had originated in Homer's imagination; while spinning his story the ancient poet had maliciously laughed up his sleeve! With such convictions, which for that matter were shared by the sixteenth and seventeenth centuries, Ronsard proceeded to construct an artificial epic. As if to court disaster, he closely imitated Homer and Vergil.

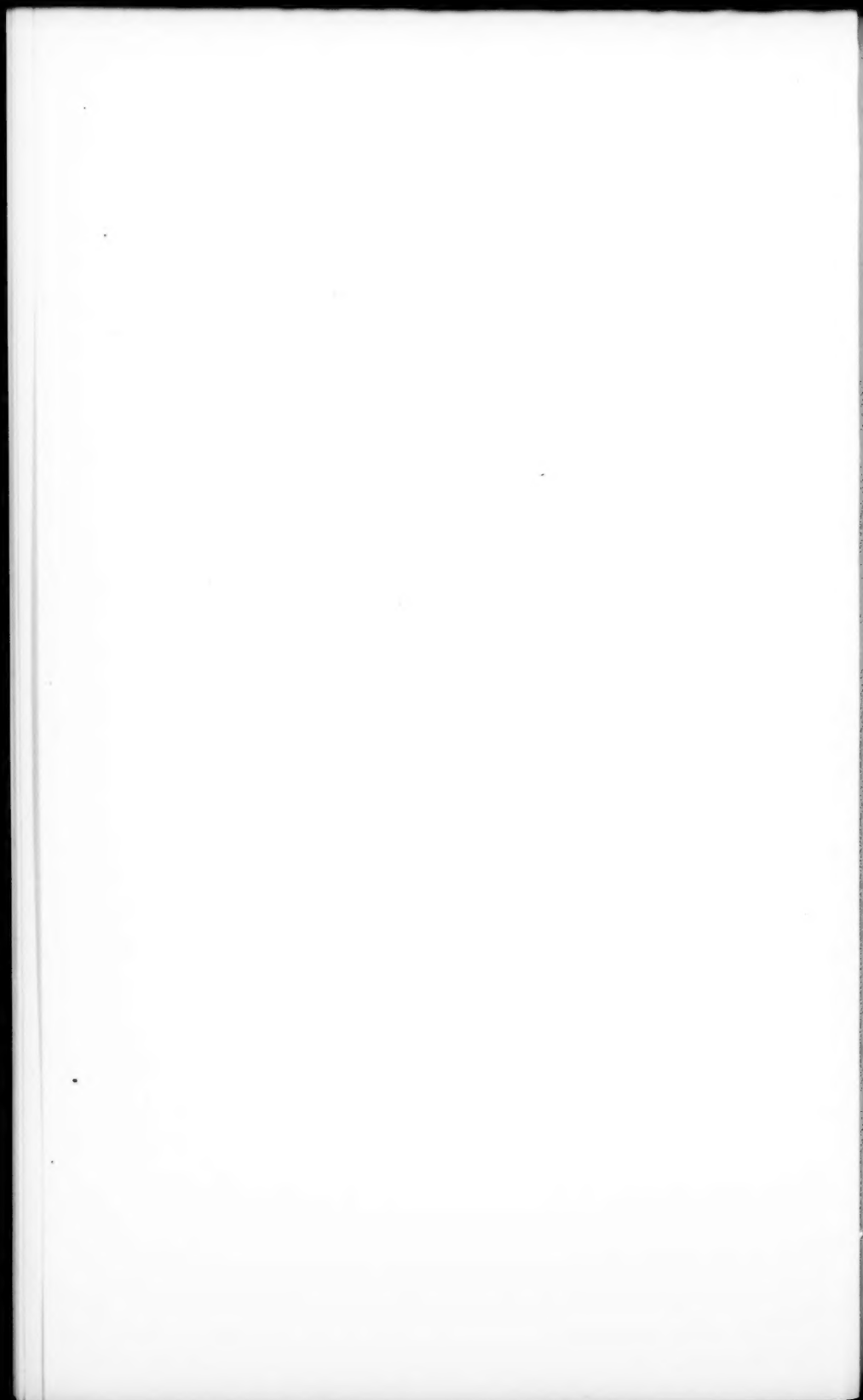
The fundamental innovations of Ronsard consisted in his distinction between poetry and prose, between the poet and the versifier, between genius and "le métier vulgaire." He realized the essentially emotional character of poetry. Genius he defined as temperament, sensibility, imagination. He inculcated in French poets a thirst for the sublime. From him they learned to emulate

worthy masters. From him they learned also that, without culture and art, no one is a poet.

Ronsard attracts us particularly by virtue of his talent for entering into communion with all things and for discovering in the apparently trivial what others fail to discover. Every moment of life afforded him matter for poetic musing. His philosophy lacks chiefly psychological and moral observation, qualities to which French classicism owes much of its perfection. Yet, limited as Ronsard's outlook may seem to us, it was large and satisfying to his generation. His undulating poetry evidences one of the most sumptuous temperaments known to literary history. In it the poet has left a faithful image of himself, his race and his century.

In some respects Ronsard's merit is exceptional. He established the Alexandrine as the verse of classicism. He is father to the French ode; and modern French lyrism derives from him. His best hymns, rhythmic and sonorous, have never been surpassed. To the epistle he gave permanent form. For the elegy his equal appeared only with the romantic school of 1830. Though virtually deaf, he possessed an unusual sense of harmony. He must be reckoned the greatest master of French versification, superior even to Victor Hugo. No poet of France has excelled his artistry.

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## PRESENT STATUS OF ITALIAN IN COLLEGES AND UNIVERSITIES

*By* ALEXANDER GREEN

**I**N THE first semester of the past academic year, an investigation was undertaken by D. C. Heath and Company for the purpose of determining the Italian registration in the colleges and universities of the United States and Canada. The latest obtainable catalogs and bulletins of these institutions were first carefully scanned and, from those making specific mention of Italian, a list was compiled containing either the names of teachers of Italian or, where these proved to be unavailable, the names of the institutions themselves. To both these classes, comprising a mailing list of 200 names, the following simple questionnaire was addressed:

1. What is the number of students of Italian in your institution?
2. What is the number of beginners in Italian?

It will be noted that no attempt was made to obtain detailed information as to the number of students in intermediate or advanced classes, or to ascertain whether a given institution offered more than one year, if any, of Italian; the aim was simply to learn the aggregate number of students, as well as the number of those in the elementary courses. Nevertheless, several of the teachers who made returns, furnished supplementary data of various kinds. It appears that, while in some institutions no Italian at all was taught, in others it was either given when demand was manifested for it, or offered, in beginning classes, only in alternate years. Still other institutions provided for but one year of Italian.

There were 158 replies out of a possible 200. Practically all the larger colleges and universities manifested interest in the queries submitted to them, and of the rest of the institutions only a minority failed to respond. It can therefore be taken for granted that the results represent a faithful picture of the enrollment in Italian classes and of the interest in Italian studies, in general, in the first half of 1923-4. Perhaps, in some instances, it may not be fair to assume that the reply "No Italian taught" actually

indicates that no provision whatever was made for the teaching of Italian. In the majority of cases this may indeed have been the case, but in the absence of further explanation, "No Italian taught" may simply mean that no Italian was given last year, or that there were no teaching facilities (perhaps the regular teacher of Italian was absent on leave); it need not betoken a total lack of interest in Italian. It will be observed that several institutions "not giving Italian" have reported the average number of students when the subject *is* taught. Moreover, the registration given is not necessarily an index of what,—when the figures are doubled in view of the yearly two-semester,—either the leanings of the student body or the intentions of the teaching force represented; certainly in the case of institutions in which the four-term system prevails, the annual sum total of students would be much greater, in proportion, than the complete annual figures in the majority of colleges and universities. With these reservations, the tabulation of the results, believed to be reasonably accurate, is herewith made public, in the trust that it will be of interest not only to teachers of Italian but to the entire field of Romance Languages.

The top figures give the reply to the first item of the questionnaire, the one under it is the answer to the second.

I. NEW ENGLAND STATES		Clark University*	0 - 0
		Harvard University	110
<i>Maine</i>		(including Radcliffe)	60
Bowdoin College	7	Mount Holyoke College	10
	7		10
Colby College	0 - 0	Simmons College	0 - 0
Univ. of Maine	14	Smith College	91
	10		43
		Tufts College††	0 - 0
Total:	21-17	(average)	8
		Wellesley College	55
<i>Vermont</i>			37
Univ. of Vermont	4	Wheaton College	6
	0		6
		Williams College	93
<i>New Hampshire</i>			81
Dartmouth College	15		
	10	Total:	410-276
<i>Massachusetts</i>		<i>Rhode Island</i>	
Boston University	45	Brown University	70
	39		35

0 - 0 No Italian taught.  
 \* Not given last year.

†† Beginning classes offered only  
 in alternate years.



## PRESENT STATUS OF ITALIAN

35

<b>NEW ENGLAND STATES (Continued)</b>		<i>New Jersey</i>	
Providence College	46	Bloomfield Theological Seminary	22
	46		6
Total:	116-81	Princeton University	54
			44
<i>Connecticut</i>		Rutgers College (including	31
Trinity College	5	N. J. Col. for Women)	25
	5	Total:	107-75
Wesleyan University	8		
	8		
Yale University	36	<i>Pennsylvania</i>	
	25	Allegheny College	70
Total:	49-38		60
		Beaver College*	0 - 0
		Bryn Mawr College†	42
			32
		Carnegie Inst. of Technology	40
<b>II. MIDDLE ATLANTIC STATES</b>			31
<i>New York</i>		Dickinson College	0 - 0
Adelphi College	28	(average)	15
	18	Hahnemann Medical College	12
Colgate University	8		12
	0	Haverford College††	0 - 0
College of New Rochelle	0 - 0	(average)	10
College of the City of New York	95	Lafayette College	16
	43		13
College of Sacred Heart	4	Lehigh University*	0 - 0
	0	(average)	10
Columbia University	178	Marywood College	25
	104		25
Cornell University	32	Pa. College for Women	15
	21		15
Elmira College	12	Penn. State College	10
	10		10
Hamilton College	13	Univ. of Pa.	94
	13		40
Hobart College	6	Villanova College	1
	3	Washington and Jefferson C.†	6
Manhattan College	25		6
	15	Total:	331-245
New York University	58		
	41		
Niagara University	42		
	23		
Russell Sage College*	0 - 0	<b>III. SOUTH ATLANTIC STATES</b>	
Skidmore College*	0 - 0	<i>Delaware</i>	
Syracuse University	88	Univ. of Delaware	0 - 0
	69	Wesleyan University	10
Univ. of Rochester	32		6
	17	Total:	10-6
Vassar College	170		
	89		
Total:	791-466		

0 - 0 No Italian taught.

\* Not given last year.

† Over 11% of the undergraduate total.

††

Beginning classes offered only in alternate years.

†

Expect twice as many next year.

III. SOUTH ATLANTIC STATES ( <i>Continued</i> )			<i>Georgia</i>		
<i>Maryland</i>			Agnes Scott College		0 - 0
Goucher College	57		Bessie Tift College		0 - 0
	38		Brenau College		0 - 0
Hood College	46		Univ. of Georgia*		0 - 0
	32				
Johns Hopkins Univ.	55		IV. EAST NORTH CENTRAL STATES		
	25		<i>Ohio</i>		
Notre Dame College	18		Denison University††		21
	10				21
Total:	176-105		Heidelberg University		4
					4
<i>Washington, D. C.</i>			Lake Erie College		6
George Washington Univ.	17				6
	13		Oberlin College††		20
Georgetown Foreign Service School	25				20
	25		Ohio Northern University		6
Howard University	34				6
	21		Otterbein College		0 - 0
Total:	76-59		Oxford College*		0 - 0
			St. Xavier College		8
<i>Virginia</i>					4
Mary Baldwin College	5		Univ. of Cincinnati		31
	5				25
Randolph-Macon for Men*	0 - 0		University of Ohio**		66
Randolph-Macon Woman's College	13				50
	10		Western Reserve Univ.		30
			(College of Women)		25
Total:	18-15		Total:		192-161
<i>West Virginia</i>			<i>Indiana</i>		
W. Va. Univ.	0 - 0		De Pauw University		0 - 0
			Indiana University		20
<i>North Carolina</i>					18
N. C. College for Women*	0 - 0		Total:		20-18
Trinity College*	0 - 0				
(average)	12		<i>Illinois</i>		
Univ. of N. C.	4		Knox College		10
	4				7
Total:	4-4		Northwestern University		32
<i>South Carolina</i>					22
Coker College	0 - 0		Rockford College		3
Converse College	17				3
	15		Rosary College		16
Univ. of S. C.	4				12
	4		St. Francis College		0 - 0
Total:	21-19		Univ. of Chicago**		68
					60
			Univ. of Illinois		36
					28
			Total:		165-132

0 - 0 No Italian taught.

\* Not given last year.

†† Only one year of Italian is given.

\*\*

The four-term system prevails, which increases the total per year.

## PRESENT STATUS OF ITALIAN

37

IV. EAST NORTH CENTRAL STATES (Continued)		Univ. of Kansas	
<i>Michigan</i>			18
Albion College	14		18
	14	Total:	28-28
University of Michigan	46		
	35		
Total:	60-49		
<i>Wisconsin</i>		VI. EAST SOUTH CENTRAL STATES	
Beloit College	0 - 0	<i>Kentucky</i>	
Marquette Univ.	0 - 0	Kentucky College for Women	0 - 0
Univ. of Wisconsin	57	Univ. of Kentucky*	0 - 0
	41	(average)	10
		<i>Tennessee</i>	
		Carson and Newman College	0 - 0
		Vanderbilt University	11
			11
		<i>Mississippi</i>	
V. WEST NORTH CENTRAL STATES		Belhaven College	2
<i>Minnesota</i>			2
Carleton College	0 - 0	Univ. of Mississippi	0 - 0
Hamline University*	0 - 0		
St. John's University	0 - 0	VII. WEST SOUTH CENTRAL STATES	
Univ. of Minnesota	19	<i>Arkansas</i>	
	15	Univ. of Arkansas	10
			10
<i>Iowa</i>		<i>Louisiana</i>	
Grinnell College ††	9	Normal College of Sacred Heart	0 - 0
	9	Sophie Newcomb College	0 - 0
Iowa State College	0 - 0	Tulane University*	0 - 0
Simpson College	11	Univ. of Louisiana	4
	6		4
Univ. of Iowa*	0 - 0		
Total:	20-15	<i>Oklahoma</i>	
<i>Missouri</i>		A. and M. College	0 - 0
Lindenwood College	11	Univ. of Oklahoma	10
	11		10
Univ. of Missouri	20	<i>Texas</i>	
	20	Jacksonville College	0 - 0
Washington University	22	Univ. of Texas	6
	15		6
Total:	53-36	VIII. MOUNTAIN STATES	
<i>North Dakota</i>		<i>Idaho</i>	
University of N. D.*	0 - 0	Univ. of Idaho	5
			5
<i>Nebraska</i>		<i>Wyoming</i>	
Univ. of Nebraska	32	Univ. of Wyoming	0 - 0
	26		
<i>Kansas</i>		<i>Colorado</i>	
College of Emporia	0 - 0	Colorado College††	5
State Teachers' College	10		5
	10	Colorado Woman's College	0 - 0

0 - 0 No Italian taught.  
 \* Not given last year.

†† Beginning classes offered only  
 in alternate years.

VIII. MOUNTAIN STATES ( <i>Continued</i> )			<i>California</i>	
Denver University	19		Pomona College	19
	16			17
Loretto Heights College	10		Sacramento Junior College	21
	10			14
State Teachers' College††	0		Stanford University	30
(average)	10			22
University of Colorado	36		Univ. of California	201
	29			103
Western State College*	0 - 0		Univ. of Southern Calif.	39
				27
Total:	70-50		Total:	361-183
<i>Utah</i>			X. CANADA	
Univ. of Utah*	0 - 0		Queens University, Ont.	10
				10
IX. PACIFIC STATES			St. Francis Xavier, N. S.	15
<i>Washington</i>				10
Univ. of Washington	33		Univ. of Montreal	43
	26			43
<i>Oregon</i>			Univ. of Toronto	36
Reed College	1			17
	1		Western University	12
Univ. of Oregon	27			12
	20		Total:	116-92
Total:	28-21		Grand Total:	3451-2357
0 - 0	No Italian Taught.	††	Beginning classes offered only	
*	Not given last year.		in alternate years.	

It would not be difficult to draw conclusions from these figures. But to do so would be unwise. The statement of facts registers an aggregate of 3451 students of Italian, with 2357 in beginners' courses. These numbers may be somewhat larger but not materially so, as the institutions that may inadvertently have been omitted, as well as those that neglected to go on record, would not greatly add to the result.

It will be observed that New York, Massachusetts, California, and Pennsylvania, in the order named, lead all the other states. This may, in part at least, be due not only to a natural interest, in these four states, in the language and literature of Italy but to the fact that their large Italian populations have been rapidly increasing in size, prosperity, and concomitant prestige. The Italian, as is well known, while developing into a desirable citizen of this country, is tenacious in his affection for the land of his birth

and scarcely ever loses his loyalty to its language and cultural assets; the present movement in the larger centers of Italian population for the inclusion of Italian among the Modern Languages taught in the high schools must be attributed, to a considerable extent, to this feeling of race-consciousness. It would be interesting to follow up this line of investigation in connection with the growing high school enrollment in Italian, which,—particularly in places like New York City, whose five leading colleges have already recognized Italian as a qualified entrance subject,—cannot but exert an influence upon college registration in this subject.

The relatively large number of students in Smith, Wellesley, Vassar, Bryn Mawr, and Goucher would seem to indicate that in women's colleges, as a class, Italian is not considered subsidiary to the French and Spanish departments; but the figures secured from the leading state and proprietary colleges also tend to show that Italian is gradually increasing in importance. Special attention, however, must be drawn to institutions having a smaller general registration,—such as Williams, Brown, Providence, Allegheny, Hood, and Howard University,—in which the study of Italian seems to be enjoying extraordinary favor.

At the last annual meeting of the Modern Language Association, an Association of Italian Teachers of America was formed. It proposes to consolidate the pedagogical interests of its members and has begun to issue a *Bulletin* for the discussion of their problems and requirements. It may be that the statistics offered in this paper will to some extent contribute to their knowledge of the situation; it is hoped that similar investigations will in the future be undertaken and that the results so obtained, tested in the light of past enrollments as well as of regional conditions throughout the country, will permit of drawing definite conclusions that may be of more immediate service than the above bare tables of student registration.





## THE APPROACH TO LYRIC POETRY

By JAMES TAFT HATFIELD

I CALL this paper "The Approach to Lyric Poetry" because I feel that the whole ground has to be cleared before we can begin to talk of the lyric element as a serious factor at all in the education of the Central West and South.

Saint Gaudens's masterly statue of "The Puritan" shows a forceful man of undoubted character, who, in his determined forward stride, is unconcernedly trampling to ruin a beautiful pine-sapling—one of the most sacred objects in creation:

Lyrics are made by fools like me,  
But only God can make a tree.

Deacon Chapin's type still exists in American life: on every side square-toed boots are recklessly crushing down

the fair sum of six thousand years'  
Traditions of civility.

"Be practical: all else is moonshine and metaphysics!" Nowhere in the world is higher education so generously offered—and yet our public complacently tolerates distressing ugliness—such as the sight of Lon Chaney in *Notre Dame*, or of Pola Negri in anything.

In an exhaustive analysis recently sent out by a hustling agency, listing the points which make a teacher desirable, there was no mention of either breeding or culture as an asset. The zealous teacher must now

. . watch the things he gave his life to, broken,  
And stoop and build 'em up with worn-out tools.

Until the lower schools moderate their fury for practical efficiency, the colleges cannot fill their sacred mission to society.

With the roar of automobiles, and the din of "speeding up," that fineness and self-collection, which surely belong to "lyric" appreciation, seem to be almost gone. The stern Puritans, chanting the Old Hundred Psalm, had more of the "lyric" in them

than our feverish joy-chasers: if not grace and elegance, at any rate the *Innerlichkeit* from which these things grow. Our schools graduate young men of the Arrow-Shirt type: hard, narrow, conceited, arrogant, predatory, untouched by any trace of humane sensibility; crude boors, looking forward to success by smartly cornering the necessities of the masses.

Exhibit "A" in this indictment is a Lyric printed in "Acorns," the lighter column of the paper published, under the shadow of our School of Journalism, by students of Northwestern University, who are by no means worse than their contemporaries in other places:

Ache-Corns (You give me a pain!)  
 Shame on you for treating me so mean:  
 I've sent in two good pomes,  
 You haven't printed yet;  
 By doing just that thing  
 You made me lose a bet.

You razz me and ki! me,  
 You throw slams at me,  
 Just because I ate a lot  
 At Journalism's tea.  
 You invite me to your party  
 But you set my nerves a-flutter  
 By intimating that I'll ask  
 And ask for some more butter.

Say, Acorns, I may be fat,  
 But then, that is no sin,  
 And anyway, you make me tired—  
 You needn't rub it in.

DIANE.

One is tempted to the come-back:

Apollo, outside! Scurry, Muse, for the plains!  
 Make room for the Cub with Neandertal brains!

The banner-courses in college are economics and pedagogy: the pursuit of what we shall eat, what we shall drink, and where-withal we shall be clothed; and the study of the practical career of teaching, divorced from soul-culture.

Aesthetic atrophy may in some cases be congenital and irremediable: certain medical authorities pretend that at least 10%

of all American women are incapable of romantic affection (though neglecting to state whether this is due to nature or training)—and yet, the works of Ethel M. Dell still find a good sale in this country. To me our students suggest the long rows of United States ships, built to conquer the high seas, and rotting to pieces at their moorings. Ancient Greek and medieval culture considered music as one of the seven indispensable liberal arts: I know of no historic record of any youth of those times who was disqualified for sheer incapacity. Educational psychologists inform me that few children are insusceptible to musical appreciation, if caught sufficiently early.

I hold rather to Goethe's utterance in *Wilhelm Meister*: "Du fühlst nicht, dass in den Menschen ein besserer Funke lebt, der, wenn er keine Nahrung erhält, wenn er nicht geregt wird, von der Asche täglicher Bedürfnisse und Gleichgültigkeit tiefer bedeckt und doch so spät und fast nie erstickt wird."

But the incapacity is here: for the first time in thirty years I have just omitted the reading of *Tasso* in a fairly advanced course: it's too painfully hard for them. I got them honorably through *Iphigenie*, but I had to slow down, and devise new methods as we labored along—it was Greeker to them than Euripides. Of this class of seventeen, I count just four who really belong in it—two men and two women, figures which disagree with Rollo Brown's gloomy co-educational theory.

Now, unless American training is going to bring our young people to subjection to higher and finer laws; unless a wider variety of interests can lead them into a fuller and happier life; unless they are going on from objective, common things to that which is differentiated, subtile and refined—Education spells Negation. The only virtue, according to President Meiklejohn, is sensitiveness; the unforgivable sin against the Holy Ghost is the failure to appreciate values. Especially is the lyric the opposite of the commonplace:

. . . mediocribus esse poetis  
Non homines, non di, non concessere columnae.

Not that we do not love these hearty young people. Last Saturday they put on a circus in Evanston which was a stunning triumph of organization, ingenuity, and well directed co-operation.

We simply have to "hand it to them" for making a college-town hum, but we don't have to hand it all over to them.

Our meek surrender to the student's point of view is unspeakably tame:—this kotowing before bumptious self-complacency, instead of spanking it. We must lay nets for these wary, strident creatures, and get them into the ways of sweet dreams, and health, and quiet breathing. To be sure, they are not all equal, yet there is one Rule of the Road for the Rolls-Royce and the Ford. There must be an earlier and more honest screening out of the unfit. Even efficiency in athletics is achieved only by exclusion. The slothful, the mawkish, the unmanly, must be made to accept Sir Percival's tragic resignation:

This Quest is not for thee!

It is just as dishonest to hold a degree in humanities before the eyes of every nice boy, as it is to assure him that he has an even chance of becoming President of the United States of America: even Jake Hamon Jr. couldn't be guaranteed that! Higher culture is so precious that it is entitled to the privilege of a Dividing Line. I have never heard that Mr. Frederick Stock is required to organize even a Symphony Orchestra on the basis of 8% exceptional players, 25% superior, 50% average, 10% below the average, and 7% of notorious failures. The colleges work shameful injustice upon the students whose money they accept, whose hopes they kindle, and whom they expose to the high mortality which devastates our institutions of learning even under present conditions.

It is incredible to find how many students are advanced to college-work in literature who are ignorant of the fundamentals of metrics. Miss Amy Lowell says—and, I deeply regret to be compelled to add, seems to invite contrary argument in saying it—that no poet ever set to work to fill out a fixed scheme of versification. There is also much crassness in regard to the appreciation of time-patterns in verse. A very important new book on English metrics is, in my opinion, that of William Thompson, "The Rhythm of Speech" (Glasgow 1923), which applies the time-principle, basic to ancient verse, to modern English poetry, and shows it to be its very breath of life. The teaching of *Hermann und Dorothea* offers a priceless opportunity, usually neglected entirely, of introducing and applying time-reading, and showing the oc-

casional cross-rhythm of accented short syllables (III, 18; 87). I always use a metromone in class in opening up the subject, as helping to break-up the waltz-rhythm to which our Germanic ear is so prone. Goethe's *Iphigenie* contains beautiful true iambs of convincing time-quality. Musicians, who have the opportunity to illustrate long and short in the composition of lyrics, generally throw it away. Beethoven, for instance, in writing *Adelaide*, treats his original simply as flowing prose, and composes it right ahead as such, although Matthisson's verse is, as it were, Sapphic: a weird transformation of the Sapphic, to be sure, but consistent to the chosen metrical form—and Sapphics without quantity are inconceivable. There are very few musical settings which pay attention to metrical pattern, but those that exist might well be seized as a device for training the ear to the principle of time, and getting away from hard, mechanical accent, which works such havoc in musical expression. If any students nowadays knew anything about church-hymns (I hardly knew anything else in my student-days), one might make plain to them that "Sweet Hour of Prayer" is composed in true iambic fashion (3/8 time):

Sweet hour of prayer, sweet hour of prayer  
That calls me from a world of care—

Conversely, "Watchman, Tell us of the Night," is true trochaic (in Lowell Mason's setting):

Watchman, tell us of the night,  
What its signs of promise are.  
Traveler, o'er yon mountain's height  
See that glory-beaming star!

I dare say that other examples, of less repellent piety to our new generation, might be discovered after search, to aid in liberating "the surd and earless generation" of our pupils.

While poetic time-values are based on natural speech sounds, they fully transcend them—the current usage of the marketplace having no more to do with them than the natural location of a bed of argillaceous earth has to do with MacMonnies' use of that substance in modelling his *Bacchante*. Teachers who can't get beyond the idea of the use of time in daily speech, are hardly well qualified to present poetry. For example, the first syllable of the English word, "glory," though possessing a well rounded

vowel, is usually spoken short, especially in Salvation Army rallies:—"Glory-to-Gawd!" When Händel, the creative musical workman, takes hold of that syllable, he pulls it out as a girl might a piece of chewing gum: "Glo——ry of the Lord!" If the syllable isn't used to being subjected to that treatment, he is quite prepared to say, with the sovereign self sufficiency of the inspired artist:

So beginne

Die neue Sitte denn von dir und mir!

Lyric poetry offers the priceless gift of an extended personality. Lack of tender, wide reaching sympathy is a shameful fault in our public affairs—it trains criminals to hate society. Business efficiency represents the hard, Prussian, saber-rattling, ruthless doctrine of vindictive repression. Art, like the adoration of the Blessed Virgin, is the protest of the human heart against cast-iron severity. It explains the rise of Christianity in the Roman Empire, a reaction against its intolerant

tu regere imperio populos, Romane, memento  
(hae tibi erunt artes) pacisque imponere morem,  
parcere subiectis et debellare superbos.

Most of our students, who whoop heartily upon their playfields, are hopelessly dull and mute the moment they are transported from those familiar limits. The world they need to discover is that of varied spiritual reactions. Every human being is a potential Shakespeare, capable of entering flexibly and sympathetically into the soul-history of the race:

Und was der ganzen Menschheit zugeteilt ist,  
Will ich in meinem innern Selbst genießen.

This is not gained by listening to the voice of a teacher, and having these things poured in through a funnel. The student must take the intense lyric note into himself, and recreate it by his own power of expression. All pedagogic comments: "How fine!" "How beautiful!" "How true!" are worse than futile. It is the plastic soul that must experience and reproduce the fineness, the beauty, the truth. The sum of pedagogy is to send the pupil into the open field, to glean for himself. It goes without saying that direct, adequate declamation of the lyric is the only test of this assimilation. The memorizing of short poems, of purple lines from



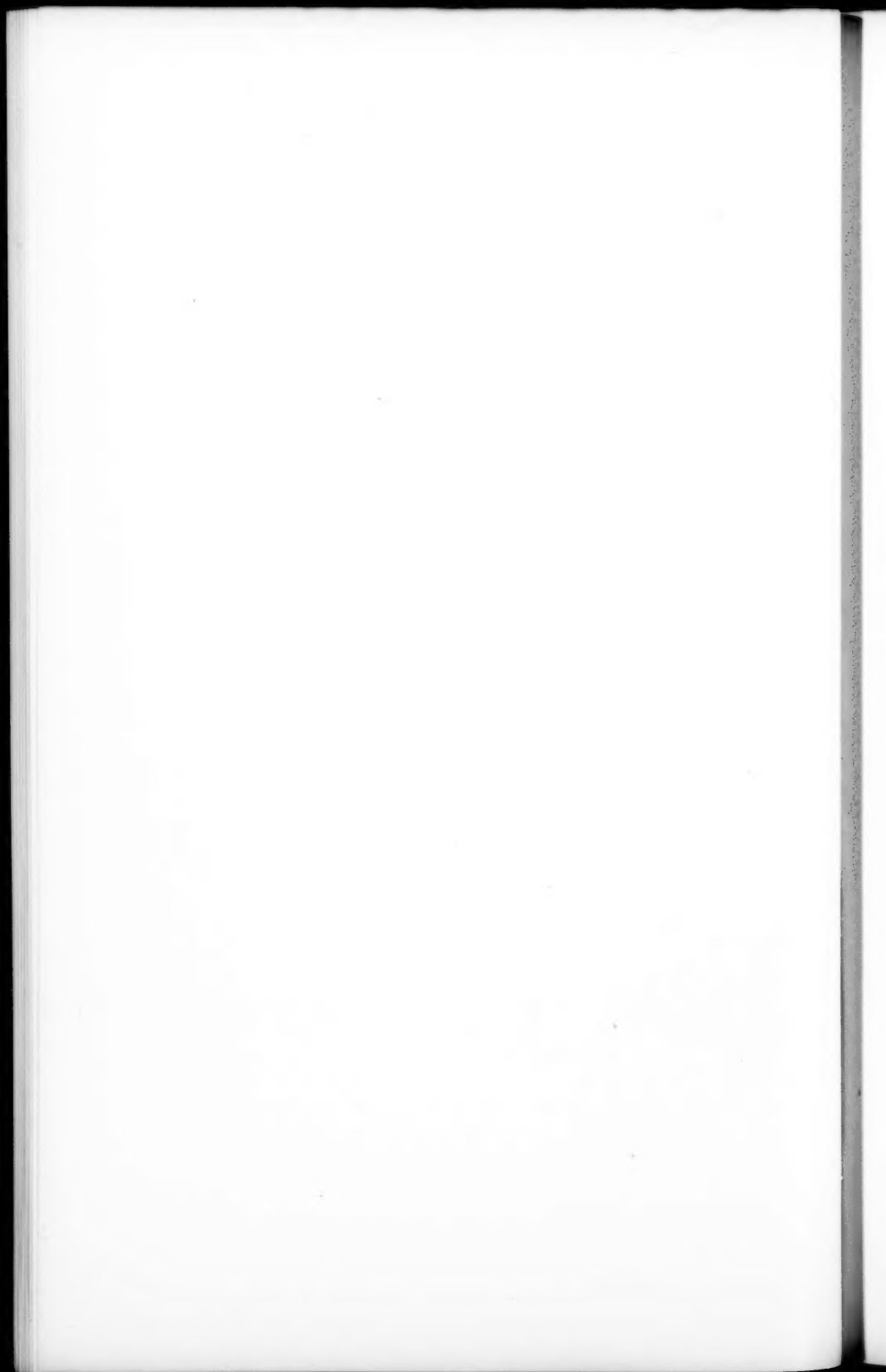
*Iphigenie* and *Hermann und Dorothea* is of priceless value, as a step on the road. One should welcome attempts to reproduce favorite lyrics in English poetic versions, and, where it is practicable, require this exercise.

From ranges of emotion which lie near the primitive workings of the young American soul, one proceeds, step by step, into fresh woods and pastures new. I opened my collection of Lyrics and Ballads with Müller's "Bell-Founder of Breslau." For English classes in high-school Macaulay's "Lays of Ancient Rome" are good starters. Our first question must be: "What can they assimilate?" *Bedenkt, ihr habet weiches Holz zu spalten.* I recall my first college-teaching, among the negroes at Holly Springs, Mississippi, where I started in with a course in *Belles-Lettres* (whatever that may mean) and finally reached solid ground for the first time in an elementary class in Mental Arithmetic. Fanny Bloomfield Zeisler told me that she loved rag-time, in its place, and had little respect for the high browed musician who ignored it.

The first steps of the *Gradus ad Parnassum* must be objective, simple, lively, rhythmic, emotional; they must deal with heroism, nature, friendship, natural piety, and—I venture to include—the wholesome passion of true love. I have found by experience that the *Schöne Müllerin*-cycle is very satisfactory: a simple story and background; the universal emotions of Wanderlust, love of nature, love of a girl, jealousy, disillusion; unflagging action; a great variety of easy and pleasing lyric forms; a tragic ending—and all this suffused in the golden aura of imaginative poetry. It is not necessary to introduce Young America to the Muses by way of Mr. Edgar Albert Guest! The German *Volkslied*, and the very large body of lyric poetry which derives from the *Volkslied*, make an excellent introduction, after which—the world is all before them where to choose.

The approach to lyric poetry is only by way of an inflexible, uncompromising loyalty to delicate values which are despised by large masses of our American people. It must begin in the secondary and primary schools, by favoring humane courses, admitting to the B.A. degree, and be safeguarded by rigidly cutting off the advancement to such a degree of those who are dead to these values. The college must resolutely enforce this demand, or fail in its cultural function.

*Northwestern University*



## Correspondence

### REVIEWING OF TEXT-BOOKS

#### *To the Editor:*

An assiduous reader of reviews of all sorts, I have been unable to discover any general principle on which the reviewers work. As the M. L. J. is interested primarily in text-books, the problem is at once limited and here, if anywhere, there is hope of agreement. I am myself a teacher and I endeavor to "keep up" with the instruments made expressly for my use. Yet reviews of text-books are usually the dullest of all I read. Where does the trouble lie? Surely not in the texts for they are offered as masterpieces toward a comprehension of which our students are urged to fight through difficulties of syntax and idiom. Introduction, notes and often a vocabulary are provided at no small cost of labor to guide the toddlers. The fault, I am convinced, is with the reviewers. I have set out to "start something" and I know no better way to reach my goal than to give my own theories as to what a review should and should not be. I am not looking for a rule of thumb but for a few general principles.

Reviews should be addressed to the public for which the original work was written, not to the author or editor of that work. From this commonplace I draw the following conclusions:

The rôle of the reviewer is not to serve as proof-reader. Careless printing must be peppered but detail is tiresome, hence inexcusable, except in cases where the misprint may lead to misapprehension of the text. Few students read the reviews, and so *misapprehension on the part of the teacher is to be understood*. Lacunas in the vocabulary merit the same treatment. Real error should be specified, for the authority of the printed page is great—even among teachers. Insufficient annotation must be handled according to the nature of each case. Lack of necessary grammatical explanation should be indicated with a specific example or so to justify and illustrate the censure; failure to supply historical information or explain allusion, connotation etc., when such explanation is not within easy reach of the teacher, may require more detailed comment. Errors must be corrected. The general nature of the editor's introduction with mention of outstanding characteristics may be helpful in choosing a text. When a bibliography is included, glaring lacunas should be indicated by the reviewer.

Few prospective readers of a novel or play will find their zest sharpened by a résumé of the plot. Here the art of the reviewer shows to best advantage in a tweak given to the cat's tail rather than in the release of the animal. Brief discussion of the treatment of the plot or matter may well replace a résumé. The reviewer's forecast of the probable interest of the book to various classes of students forms a legitimate part of a review. Reviews of grammars and composition books may involve detailed cataloguing of errors, but even here an account of the author's general plan and devices for "putting it across" are more deserving of attention.

Last and not least, let us be modest and our reviews brief. Let us take to heart Pascal's apology for the one of his *Lettres Provinciales* which he had not time to shorten.

BENJAMIN M. WOODBRIDGE

Reed College

### Notes and News

#### NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

In connection with the annual meeting of the National Education Association, the National Federation of Modern Language Teachers met on July 3 under the auspices of the Association of Modern Language Teachers of the Middle States and Maryland. In the absence of Mr. Frederick S. Hemry, President of the Association, Professor Henry Grattan Doyle of George Washington University, and modern language editor of the *Journal of Education*, presided. About eighty-five persons were present. The main topic of discussion was the investigation of modern language instruction.

Dr. Charles R. Mann, Director of the American Council on Education, under the auspices of which the investigation will be carried out, opened the discussion, and spoke in part as follows: "The Committee in charge of the investigation hopes to determine by scientific tests which groups of students are best fitted to pursue the study of modern languages, the best methods and materials of instruction for each group and the best means of securing a close correlation between the study of modern languages and the other subjects in the curriculum."

Dr. Charles M. Purin of Hunter College, a member of the Committee on Investigation, spoke on the "Practical Aspects of the Modern Language Survey." He said in part: "It stands to reason that a report of such magnitude and scope should have

weight with administrative officers in the organization of modern language classes. The report will likewise be a dependable guide to the modern language teachers themselves in planning their work so as to attain the chief objective in teaching with the smallest possible expenditure of time, energy and public funds."

The concluding paper was presented by Mr. Charles Lyon Chandler, manager of the foreign commerce department of the Corn Exchange National Bank, Philadelphia, who emphasized the value of cultural training in modern languages and literature as a preparation for business careers, particularly in foreign trade.

A long and interesting discussion followed the presentation of the papers. General approval was expressed of the proposed investigation as outlined by Dr. Mann and Professor Purin. Among the points brought out in the discussion were the following:

- (1) Insufficient time is given to the teaching of modern languages.
  - (a) The study of modern languages is generally not begun early enough.
  - (b) Three periods a week of 40 or 45 minutes each for one school year cannot be fairly called "a year of modern language."
  - (c) Two years of modern language in high school should no more be expected to produce advanced knowledge of the subject than two years of arithmetic are expected to develop a knowledge of higher mathematics without further training. The main value of so short a course is in the by-product—increased facility in the use of English.
- (2) Elementary instruction in modern languages is primarily the work of the secondary schools. Elementary foreign languages should not ordinarily be taught in colleges
- (3) The question whether languages should be taught chiefly for reading or chiefly for speaking purposes, or both, should be one of the points developed by the Survey.

H. G. DOYLE

#### ANNUAL MEETING OF THE M. L. T.

A very good dinner program consisting of talks by Prof. A. de Salvio, Mlle. Bertha des Combes Favard, Prof. Kenneth McKenzie and Dr. Keith Preston, of the Chicago Evening News, was carried through before a large dinner party at The Cordon Club in the Fine Arts Building, Chicago, on May 9th.

The program of the general meeting on May 10 included papers by Profs. de Salvio, A. R. Nykl, Otto A. Greiner, and Walter A. Scott.

The French Section heard the following papers: "Methods and Results at Bradley Polytechnic Institute" Miss Georgie E. Hopper; "Value and Kinds of Examinations" Prof. C. H. Hand-schin; "La Phonétique à l'Ecole Supérieure" Mlle. G. Villedieu.

In the German Section three papers on teaching German lyrics were read by Profs. F. Bruns, B. J. Vos, and J. T. Hatfield.

In the Spanish Section, Prof. Mark Bailey read on "What the University expects in a High School Spanish student." Miss Edith Cameron's class from the Waller High School, Chicago, gave a fine demonstration of pupil work in speaking and singing Spanish. Prof. E. B. de Sauzé read "On a Pedagogical and Psychological Basis for a Spanish Course in High Schools," and Dr. H. Martin and Peter F. Smith, Jr. gave a discussion of the practical difficulties in reading Spanish.

As officers for the ensuing year the following were elected: President, B. J. Vos; First Vice-President, Miss Lillian Dudley; Second Vice-President, Mr. W. A. Scott; Executive Committee, Mr. A. G. Boveé and Miss Jennie Hiscock; National Executive Committee, Profs. Hugh A. Smith, F. C. Domroese and C. H. Handschin.

It was voted to hold biennial meetings of the Association hereafter in order to encourage more emphasis on State Association meetings in the intervening years. When this plan is to be put into operation is to be decided by the Executive Council.

The officers of the German section for the ensuing year are Prof. A. W. Aron and Miss Ohrenstein. By an oversight, the French and Spanish sections failed to elect officers.

C. H. HANDSCHIN  
Sec'y.

Last year in the October issue a list was given of thirty-one persons who had received the degree of Doctor of Philosophy with a major in French, German, Spanish or Italian during the year 1923 and the titles of their theses. The list published below for 1924 contains twenty-nine names of those who have taken their doctorate and who we hope will continue to devote themselves to productive research.

#### UNIVERSITY OF CHICAGO

Nemours Honoré Clement, "The Five Books of Rabelais Considered as a Romance."

Peter Herman Hagboldt, "The Specific Environment of Romanticism."

Elizabeth McPike, "Aristotelian and Pseudo-Aristotelian Elements in Corneille's Tragedies."

Peter Frank Smith, Jr., "Esta es la translacion del Psalterio que fizo Maestro Herman el Aleman, segund cuemo esta en el Ebraygo": Reprint of the Only Extant Manuscript, Esc. I j. 8, with Introduction and Notes.

#### COLUMBIA UNIVERSITY

J. Gordon Andison, Instructor in French, University of Toronto. "The Affirmative Particles in French," U. of Toronto Press, 1923, 8 vo., pp. 104.

Louise Brink, "Women Characters in Richard Wagner."

John Alfred Clarke, "Le Laie Bible, A Poem of the Fourteenth Century, with Introduction, Notes, and Glossary," Columbia University Press, 1923, pp. vi, 151.

Solomon Liptzin, "Shelley in Germany," Columbia University Press, 1924.

Otto P. Schinnerer, "Woman in the Life and Work of Gutzkow."

Henry Powell Spring, Instructor in French, New York University. "Chateaubriand at the Crossways."

#### CORNELL UNIVERSITY

Hyman C. Berkowitz, "Ramon de Mesonero Romanos; A Study of his *costumbrista* Essays."

Merton J. Hubert, "The Novels and Dramas of Paul Hervieu."

#### HARVARD UNIVERSITY

John Theodore Krumpelmann, "Bayard Taylor as a Literary Mediator between Germany and America."

Robert Everett Rockwood, "Don Juan Manuel, his Conception and Consideration of Woman."

#### JOHNS HOPKINS UNIVERSITY

Jay Karl Ditchy, "La Mer dans l'œuvre littéraire de Victor Hugo."

Raphael Levy, "A Contribution to Old French Lexicography based on Hagen's Translation of the Astrological Works of Abraham ibn Ezra."

Adolphe Vermont, "Les Amis Français de Franklin."

John Nottingham Ware, "The Vocabulary of Bernardin de Saint-Pierre and its Relation to the French Romantic School."

#### NORTHWESTERN UNIVERSITY

Richard Paul Koepke, Head of the Foreign Language Department, Lake Forest Academy, Lake Forest, Illinois. "Wilhelm Müllers Dichtung und ihre musikalische Komposition."

#### UNIVERSITY OF PENNSYLVANIA

Gilbert Malcolm Fess, Professor of French, Hillsdale College, Hillsdale, Michigan. "The Correspondence of Physical and Material Factors with Character in Balzac."

Carl Albert Helmeche, "Buckle's Influence on Strindberg."

Isadore Levine, "The Language of the Glossary Sangallensis 912 and its Relation to the Language of Other Glossaries."

Edwin Bucher Williams, Instructor in Romance Languages, University of Pennsylvania, "The Life and Dramatic Works of Gertrudis Gómez de Avellaneda."





According to a recent ruling, students graduating from the elementary schools in the lower third of their classes are not allowed to elect a foreign language and students entering the commercial high schools may only elect a foreign language if they have a rating of "A" at the close of the elementary school course. Since Spanish is the language most frequently chosen in the commercial high schools the Spanish departments of these schools have now only approximately from forty to sixty per cent of the enrollment they had about three years ago.

The Johns Hopkins Studies in Romance Literatures and Languages edited by Professors D. S. Blondheim, Gilbert Chinard, and H. Carrington Lancaster will prove a noteworthy addition to our list of scholarly publications. Professor Chinard's study on "Volney et l'Amérique d'après des Documents Inédits et sa Correspondence avec Jefferson" will form the first volume which will be issued by the Johns Hopkins Press at an early date. The following volumes are in preparation: "Chateaubriand et la Bible" par J. V. N. Smead; "Chateaubriand and Virgil," by L. R. Naylor; "Chateaubriand and English Literature," by M. H. Miller; "Sources of Corneille's Tragedies from Médée to Pertharite" by L. M. Riddle; "The Influence of Cervantes in France. I. The first half of the seventeenth century, with special reference to Guérin de Bouscal, an intermediary between Cervantes and Molière", by E. J. Crooks; "The Influence of Cervantes in France. II. A critical edition of Guérin de Bouscal's *Dom Quichot de la Manche*, and *le Gouvernement de Sanche Pansa*," by E. J. Crooks; and "The 'Misterio de los Reyes Magos'; Its position in the Development of the Mediaeval Legend of the Three Kings," by W. Sturdevant.

Announcement has also been made that the University of North Carolina Press will publish a series entitled "North Carolina Studies in Language and Literature," and that one volume of studies will be issued each year in the general field of Language and Literature. The first volume is Professor S. E. Leavitt's "Argentine Literature: A Bibliography of Literary Criticism, Biography, and Literary Controversy."

#### LES JEUX FLORAUX IN KANSAS

A modern adaptation of *Les Jeux Floraux* was the unique feature which the Kansas Modern Language Association added to its usual program when it met at Baker University, Baldwin, Kansas, April 4 and 5. Every college, except the State University, and every high school in Kansas and Kansas City, Missouri, was invited to compete for prizes by presenting plays, original sketches, essays, orations and debates; and for honors by contributing

entertainment features. The prizes, the traditional gold flowers, were presented to the winners at a formal ceremony presided over by a queen, in accordance with the customs and rites of "Les Jeux Floraux."

This contest, inaugurating a new type of state-wide contest, that is, one whose object is to stimulate fluency and accuracy in the use of Romance languages and to give a more thorough acquaintance with the customs and literature of the foreign countries, was such a success that it will doubtless be an annual affair in Kansas. Two hundred students and a large number of the teachers of modern languages in the state attended.

The winners for the college events were: French, Washburn College, presenting scenes from "Le Médecin Malgré Lui"; Spanish, Pittsburgh, presenting "Uno de ellos debe casarse." The winners for the high school event were: French, Kansas City, Kansas High School, presenting "Le Poète Seraphin"; Spanish, Eldorado High School, with an original play.

At the meeting of the Kansas Modern Language Association, Dr. Alberta Corbin of the University of Kansas spoke on "The Study of Modern Languages as a Factor in the Development of the International Mind"; Professor A. L. Owen of the University of Kansas discussed "Los Juegos Florales," before the Spanish Section, and at the French Section, Professor S. J. Pease of Pittsburgh Teachers College spoke on "The Roman Floral Games and the Jeux Floraux."

MARJORIE RICKARD, *Sec'y.*

Mr. Hymen Alpern, formerly secretary of the Instituto de las Españas and of the New York Chapter of the American Association of Teachers of Spanish broadcasted a speech on "The Importance of Spanish to the American Citizen" on April 30th from Station W. J. Z., New York.

The third bulletin of the Istituto di Coltura Italiana negli Stati Uniti, with headquarters in New York, contains an interesting list of Essays on Italian subjects presented in English and comparative literature, Romance Languages and other departments for the A. M. degree at Columbia University from 1888 to 1922.

The first number of the Bulletin of the American Association of Teachers of Italian, edited by Professor Rudolph Altrocchi of the University of Chicago, contains a message from the President, Professor Kenneth McKenzie in which are set forth the aims and objectives of the Society. It also contains a Bibliography of Italian Studies in America for 1923 compiled by Professor J. E. Shaw of the University of Toronto and a list of the members of the Association.

## ITALIAN FOR ENTRANCE EXAMINATIONS

The College Entrance Examination Board, 431 West 117th Street, New York, recently adopted three interesting resolutions: I. That the College Entrance Examination Board approve and confirm the action of the Committee of Review in making arrangements whereby an examination in Italian may be held in 1924; II. That the Board establish an examination in Italian similar in character to the examinations now held in French, German and Spanish; III. That the Committee of Review be authorized to appoint a commission to prepare a definition of the requirement in Italian.

## CHICAGO

The following are the officers of the Society of Romance Language Teachers of Chicago for the year 1924-25: President, Dr. Robert V. Merrill, University of Chicago; Vice-President, Miss Vivien Huffaker, Hinsdale, Illinois; and Secretary, Miss Louise McKenzie, Senn High School, Chicago.

A Committee of Foreign Language Teachers for New Jersey with Mr. Louis A. Roux of Newark Academy as Chairman has prepared a comprehensive Syllabus of Courses in Modern Foreign Languages for the High Schools of New Jersey.

## A STATE MODERN LANGUAGE CONTEST

At the 1925 meeting of the Tennessee State Teachers Association the Modern Language Section will hold a state-wide contest in modern languages. On this occasion high school and college teachers of French, Spanish, and German will bring to Nashville their best students for open competition in modern language tests and events.

The purposes to be served by this state meet are:

First: To codify the aim and end of modern language instruction. The tests in which students compete must represent the aim and end of modern language instruction. One of the most important committees will therefore be the Committee on Tests and Events, which will prepare the competitive exercises.

Second: With a specific goal in mind, to determine by open competition what teaching methods are the best.

Third: By means of this entertaining and even spectacular competition, to bring modern languages more effectively to the front in educational meetings.

Suggestions as to the formulation of tests will be welcomed from every source, especially from school administrators, superintendents, deans, and professors of education.

ALFRED I. ROEHM, *State Chairman.*

*George Peabody College for Teachers,  
Nashville, Tennessee.*

## Reviews

*CHILDREN'S FRENCH* by HENRIETTE SÓLTOFT and ANNA WOODS BALLARD, illustrated by Ingelborg Grave, Lucie Sóltoft and Rodney Thomson. New World French Series, World Book Company, 1923.

*EXERCICES FRANÇAIS ORAUX ET ÉCRITS* by M. S. PARGMENT, Preface and 320 pp., Macmillan Company, New York, 1923.

The first of the above works may be characterised as distinctly original in method and makeup. To quote from the preface, "The desire of the authors. . . is to furnish material and method for teaching French to children so as to win their love for it. . . ."; and further "Every lesson in this book makes a direct appeal to the eye and the ear of the child. Every word taught is demonstrated to him by pictures, by gesture and expression," and finally "There is constant acting on the part of the child imitating the teacher."

These excerpts from the preface express exactly what the authors have done, but what they do not convey is the admirable manner in which this programme has been carried out. Here is no hackneyed material, here are no imitated devices; here is thoughtful, ingenious originality in content and presentation such as must yield results if results worth while can be obtained with children as young as are those for whom the book is intended. The copious silhouette illustrations are extremely pleasing and artistic and the authors of them deserve great praise. The care bestowed on this part of the little book shows good foresight, for while almost any kind of picture will help in impressing an idea, a word or an expression on the mind of the learner, artistic pictures are sure to develop the esthetic sense of the pupil, and thus a double advantage is gained with a single effort. A booklet of perforated cards to be placed in the little tots' hands ought to be an additional aid in holding their attention and quickening their interest.

Phonetic transcriptions accompany every word. They can be made a useful accessory although they are not an indispensable part of the method. The originality of the latter consists in the clever use the authors make of the love of children for pictorial representation and for rhythmic sound and motion as well as of their imitative propensities. With all that, the material used is appropriate and such as to make appeal to the minds of the little ones. All in all, it seems to me the best work of its kind produced in this country, and it cannot fail to yield good results if the

teachers using it devote to their task a tithe of the love the authors have put into theirs.<sup>1</sup>

The same claim of originality cannot be made for Mr. Pargment's *Exercices français*, but let me state at once that this is not meant as a criticism. I will even say that I consider this composition book the equal, if not the superior, of anything that has come off the press of late years. It is more along the lines of the *exercices de grammaire* used extensively in France, extracts from known writers and exercises in grammar, vocabulary, composition and conversation based on the text. Each lesson comprises four headings: *Texte, Grammaire, Vocabulaire, Phrases* or *Composition*, and this is as it should be. The extracts can be used for practice in reading, dictation, pronunciation, etc. They have the advantage of placing before the students a well told anecdote, a good piece of description, a philosophical thought, or a bit of verse, all according to the most accepted French tradition. Students may not thereby learn how to find their way about Paris, nor become acquainted with the geography or the economic resources of France, but they will imbibe much more of the French psychology and the French genius than they will from the use of the more realistic treatise of which we possess such an abundance. These, of course, have their uses, but they might well alternate with something a little less utilitarian, especially since the end sought can be equally well attained with both kind.

A *grammaire élémentaire*, a vocabulary and a well arranged table of contents close this volume which as a second and third year composition book and grammar review can be warmly recommended.

J. L. BORGERHOFF

*Western Reserve University*

*CUENTOS Y LEYENDAS*, with direct-method exercises and vocabulary, by ELIJAH CLARENCE HILLS and JUAN CANO. D. C. Heath & Co., 1922. 172 pp.

This collection of 17 tales and legends aims, according to advertisement, to afford beginners reading material as early as the end of the first month. It is, in fact, written in such simple Spanish, so admirably graded and so carefully worked out in the treatment of possible difficulties, that the reviewer has been able to use it successfully with an extension class of very much less experience. A student equipped with present and present-perfect tenses meets for the first 5 selections no difficulty that use of the vocabulary does not explain. The future and conditional are first introduced in the 6th tale and may even then, if necessary, be

<sup>1</sup> The reviewer is informed that Miss Söltoft has been asked to adapt her method for use in the Danish Government schools where she is at present teaching.



learned from the exercises based on the text; and so with the preterit, imperfect and pluperfect, first presented in the 7th story. No attempt is made really to familiarize the student with the subjunctive, altho the more common command form is introduced as early as the 2nd story and continues throughout, being in each case clearly and simply explained in the vocabulary. In the 8th story, there occurs a mild form of subjunctive to express wish, and the first subjunctive after a verb of wishing. Later there occur a few subjunctives after verbs of commanding etc. and one or two other simple constructions, all, however, so naturally introduced that the student scarcely suspects a lurking difficulty, and, almost unconsciously, comes to recognize subjunctive forms with astounding facility. Spanish teachers in both high-schools and colleges will therefore welcome this elementary reader because it satisfies a long felt need in furnishing a text that may be read almost immediately, and especially one based on the sound pedagogical principles of constant repetition and logical progression. The text has been prepared in response to a seeming reaction against realia as elementary subject matter.

Dr. Hills' ripe experience as a teacher and maker of texts has found an admirable complement in the warm crisp Spanish of Sr. Cano, who has contrived to keep in his tales both simplicity and something of a genuine literary flavor; and the editorial combination proves to be most felicitous. In a year in which one of our best known Hispanists has put forth what the reviewer believes to be the most inadequately prepared text that he has ever seen (which certainly the humblest collaborator would have improved), it is indeed comforting to find a scholar of Dr. Hills' prestige not only deigning to provide us with our most elementary text, but taking time to prepare it with such conscientious care. *Cuentos y Leyendas* may in several respects be regarded as a model textbook, and young (and other) teachers of Spanish whose ambitions to publish may, perchance, embrace a sincere desire to make of their task something really worth while, will do well to consider this little book. It demonstrates the wisdom of editorial collaboration, especially if the text be a prose-book or reader, the material of which is to be composed, in part at least, by the author. It would be pitifully easy to cite no small number of recent texts in which glaring errors of patently Anglo-Saxon Spanish might easily have been avoided by collaboration with a Spaniard. No matter what type of text the book may be, collaboration affords a check that necessarily minimizes errors of all sorts, and the success of a satisfactory book is, it should be borne in mind, in no way lessened by a sharing of the editorial honors.

Most of the tales are typically Spanish, and all are done in a genial vein, often with a bit of sly humor, that makes them really enjoyable reading. The authors have been singularly happy in



infusing humanizing touches into simple subject matter, and even when general folklore contributes such threadbare material as Little Red Riding-Hood, interest is sustained and the tale saved from falling into the commonplace by a naïve touch, such as "La pobre nina que no sabe que es peligroso hablar con un lobo" or, in *Los músicos de Bremen*, "Oh—dice el perro—, yo tengo una hambre canina." Pupils were somehow not even bored by *Los tres osos*, included in the collection because it was the simplest tale that could be found.

There occur at the end of each story one or two suggestive hints or queries in Spanish, usually with indications as to where in the vocabulary difficulties may be found, but the most noteworthy feature of the book is the omission of a section of English "notes" and the inclusion of explanations of unfamiliar forms and constructions in the vocabulary itself. This tendency has been noted in at least one previous text, not however elementary, but Messrs. Hills and Cano seem to have carried it to a more perfect development than has been done elsewhere. Compactness and facility in handling have been thereby materially increased, and students will be saved considerable time. The vocabulary has been very carefully prepared and is very complete, difficult forms being included as separate items. It is pedagogically doubtful, however, whether the loss of time warrants referring a student seeking a 3rd preterit, or present, first to the preterit (or pres.) 1st singular, and then to the infinitive under which the meaning of the verb is to be found. There occur, however, a few exceptions to this procedure, and in 6 instances the reference is directly to the infinitive. The work has been so carefully done that any adverse criticism must necessarily be very petty, and even possible slips are microscopic. The only word noted as omitted from the vocabulary is *seco*. "Bing, bang," quite appropriate for 77-18, is perhaps a bit too strong for the *tran, tran* of 19-24, where "tap, tap" would seem more exact, and *hija mía*, 21-7, is strictly rather "my child" than "my daughter." *Bollo* might well mean in 18-9 "small or penny loaf of bread." The vocabulary is so much more than a mere glossary that, in view of its completeness in detail elsewhere, we suggest that "after a prep." be inserted after *st*, 166-b. Under *le* and *les*, 154a, "el and" should be omitted.

None of the selections is too long for a single assignment, and most are so short that other work may be assigned in addition. For this an admirable series of direct method exercises has been added, in which teachers will find almost any thing desired. They are idiomatically to the point, and well calculated to develop vocabulary and facility in handling constructions. Especially useful are the Spanish *questionnaires* and the exercises from English into Spanish. The stories prove excellent material for conversation, and readily lend themselves to spontaneous talk of an improvised

nature. Bates Gilbert and the authors have taken unusual care to make the atmospheric illustrations as accurate in their details of Spanish life as they are artistically attractive.

There are terms that the reviewer feels should, in certain connections, be assiduously avoided in a beginning Spanish class. He objects, for example, to speaking of the present participles of *herir*, *pedir*, *dormir*, etc., as "irregulares" (125-5) on the ground that it is, in his opinion at least, very much simpler to teach a beginner that the radical vowel of such verbs behaves just as it does in the third preterite, and is therefore perfectly regular in what is only an *apparent* eccentricity of conduct. There again arises a question of pedagogics when in the vocabulary under *soltar*, *callar*, and *vaya*, present subjunctives are explained as being used "imperatively." Correct tho this English terminology may be, it none the less causes considerable confusion to an elementary student who, if he has "had" the imperative at all, has learned that it is used only for affirmative intimate commands. If, as the writer finds it most satisfactory to do, the student has been taught that it is the subjunctive that is the mood of command forms, and that the imperative is really only an exception to this rule, some little bewilderment will result, in speaking of subjunctives used imperatively, from a confounding of the English term and the Spanish mood.

The spelling of two words is especially noteworthy. *Dieciocho*, 13-2, etc. altho commonly thus written by Spaniards, can be found in none of the standard dictionaries,—and we look in vain for a word for "eighteen"! The authors are quite correct in employing a spelling well sanctioned by usage; but the reviewer is not without question as regards *quilómetro* (*s*) (*sic*) which occurs 4 times in the 5th tale, altho the vocabulary (163a), somewhat uneasy at this daring, adds "or kilómetro." The spelling is of course confirmed by dictionaries, but is not given as the preferable form, and it is debatable whether an elementary student should be taught a spelling that he will not meet again, if at all, in many many pages of American texts, especially when the bona fide naturalization of the word is somewhat uncertain.

The following typographical errors have been noted: *sacar*, 165a, irregularity of alignment; *¿* omitted before *han*, 33-1; ? omitted 63-24; *enseguida*, 33-26, and *deprisa*, 7-25, should each be written as two words.

C. E. ANIBAL

Ohio State University

*EIGHTEENTH CENTURY FRENCH READINGS* by ALBERT SCHINZ. Henry Holt and Co., 1923. xiii+633 pp.

Ce livre fait suite aux extraits des auteurs du XVII<sup>me</sup> siècle que M. Schinz a édités en collaboration avec H. M. King. M.

Schinz donne en onze chapitres un aperçu fort complet de la littérature du XVIII<sup>me</sup> siècle. Tout d'abord nous nous occuperons de son principe de classification des auteurs et des textes. Brunetière a dit au troisième volume de son *Histoire de la littérature française classique* qu'il est toujours difficile de combiner en littérature la chronologie avec l'histoire des idées. Et c'est particulièrement le cas pour le XVIII<sup>me</sup> siècle. Prenons Voltaire: il semblerait tout naturel qu'on en parlât en bloc, en considérant d'abord la vie, puis les œuvres de cet auteur d'après le schéma approuvé. Mais alors on ne réalise pas le mobile de certaines actions, le pourquoi de certaines polémiques, parce que l'on n'a pas présents à l'esprit les contemporains de Voltaire et les œuvres publiées à tel ou tel moment. D'autre part on risque de trop déchirer l'œuvre d'un auteur si l'on adopte une méthode strictement chronologique, et si l'on examine ensemble tous les écrits parus en France à une date déterminée, par exemple vers 1750. M. Schinz a choisi un moyen terme. Il est vrai qu'il a classé les extraits des auteurs d'après les genres littéraires, mais il s'est éloigné de ce principe pour les écrits de Buffon, de Montesquieu, de Voltaire et de Rousseau. Peut-être une autre division des matériaux eût-elle été plus avantageuse. On aurait pu, semble-t-il, étudier d'abord l'époque de 1700 à 1715, puis la période qui va de la mort de Louis XIV au séjour de Voltaire en Prusse, pour finir par l'époque de 1750 à la Révolution. Dans chaque époque on pourrait étudier d'abord la littérature philosophique et religieuse, puis la critique littéraire et les historiens et suivre ensuite la division demandée par M. Ernest Bovet, soit le lyrisme, l'épopée et le drame, en faisant rentrer le roman dans le genre épique.

Voici maintenant la division du livre de M. Schinz. Le premier chapitre, intitulé "La langue française au XVIII<sup>me</sup> siècle," contient le *Discours sur l'Universalité de la Langue Française*, de Rivarol. On se demandera pourquoi ce texte, qui est de 1784, est placé au commencement même du livre, avant les Précurseurs. Ceux-ci, soit Saint-Simon, Bayle et Fontenelle, figurent au deuxième chapitre. Il n'est pas fait mention de Fénelon, dont l'œuvre, d'un esprit contraire à celui de Louis XIV, ferait mieux comprendre le XVIII<sup>me</sup> siècle aux étudiants. Il est vrai que M. Schinz a fait figurer Fénelon dans son livre sur le XVII<sup>me</sup> siècle. A ce propos nous sommes en droit de nous demander si l'auteur ne s'en est pas tenu trop strictement aux limites chronologiques de l'époque envisagée. Ainsi M. Schinz compte Saint-Simon parmi les précurseurs. Il est très vrai que l'auteur des *Mémoires* n'est mort qu'en 1755, mais il a sa place parmi les écrivains du XVII<sup>me</sup> siècle. M. Lanson a dit: "Jamais homme ne fut moins de son siècle que le duc de Saint-Simon." Les raisons qu'avance M. Schinz à la page 26 de son livre pour incorporer Saint-Simon parmi les précurseurs du XVIII<sup>me</sup> siècle ne nous semblent pas tout à

<sup>1</sup> Voir Bovet, *Lyrisme, Epopée, Drame*. Colin, 1911.

fait probantes. Le troisième chapitre étudie les salons et les cafés au XVIII<sup>me</sup> siècle, le quatrième le théâtre, le cinquième le roman. Puis nous passons en revue Buffon, Montesquieu et Voltaire, pour arriver avec le neuvième chapitre à l'Encyclopédie et avec le dixième à Rousseau. Le onzième chapitre, intitulé "La Poésie au XVIII<sup>me</sup> siècle," se termine par Chénier, qui appartient déjà au romantisme.

En résumé, nous dirons que le livre de M. Schinz vient fort heureusement combler une grande lacune qui existait dans la série de nos livres de classe et dont un très petit nombre seulement étudiait le dix-huitième siècle. En quelques centaines de pages l'auteur a su présenter les textes les plus caractéristiques et les plus intéressants de cette époque, et il les a accompagnés de notes très soignées. Les fautes d'impression sont rares. Notons en passant à la page viii *Chaderlos* de Laclos, faute qu'on s'étonne de retrouver à la page 221; p. x, *entrait* pour *extrait*. Peut-être certaines tournures de phrase dans l'Introduction pourraient-elles être modifiées. Ainsi nous lisons à la page 3: "La Révocation de l'Edit de Nantes, en 1685 qui révoquait *de nouveau* l'autorisation donnée en 1598 d'exercer le culte calviniste"; p. 4, "la tentation était grande dès lors d'émettre plus de billets qu'il n'y avait d'argent derrière"; p. 6, "Les résultats de l'absolutisme du "grand siècle" et les abus que la noblesse et le clergé faisaient de leur *élévation*, avaient révolté." Ici on voudrait lire *privilèges* au lieu de *élévation*. P. 12, "les volumes . . . relatifs à notre période qui ont paru déjà sont. . . ." N'y aurait-il pas avantage à placer l'adverbe ailleurs? Dans la Bibliographie nous lisons que des livres et articles de la plume de critiques comme Sainte-Beuve, Taine, etc., seront mentionnés dans les chapitres spéciaux, "s'ils sont de nature à profiter à de *jeunes* étudiants." Pourquoi cette restriction? Le livre de M. Schinz sera utile non seulement dans les cours d'explications françaises, mais aussi à tous ceux qui s'intéressent à cette grande époque de la littérature française.

OTTO MÜLLER

University of Pennsylvania

*DEUTSCHE SYNTAX.* Eine geschichtliche Darstellung. Von OTTO BEHAGHEL. Zweiter Band: Die Wortclassen und Wortformen. B. Adverbium. C. Verbum. Heidelberg, 1924. Carl Winter's Universitätsbuchhandlung. Pp. viii, 444.

The second volume of this monumental work is a continuation of the first, wherein the noun and pronoun were thoroughly treated, and follows the same general plan. First the Adverb is discussed as regards its origin, meaning, complements and use. Then the preposition is subjected to a close analysis, its descent

from the adverb, its regimen, its use in prepositional phrases limiting a verb, noun, and adjective being especially dwelt upon. The remaining part devoted to the adverb is taken up with the negative particles used with the verb and non-verbal elements, and with the double negation.

The treatment of the verb naturally occupies the greater part of the book (pages 93-433). Beginning with a thorough discussion of the so-called perfective (cf. *find, come*) and imperfective (*go, be*) action of verbs, the author takes up in order the distinction between absolute (cf. *tremble, sleep*) and relative (*begin, think*) verbs; impersonal, reflexive and reciprocal verbs. Then the translocal and intralocal or as they are perhaps better known, verbs of rest and motion, and the formation of the passive are treated at length, after which follows a detailed exposition of the modes and tenses. The last chapters of the book are devoted to the infinitive and the participles. How thoroughly the infinitive has been gone into, the following sub-headings will show: 1. pages 303-309, a general discussion of the origin and function of the infinitive; 2. pages 309-325, the inf. as complement of incomplete verbal notions, with or without *zu*. 3. pp. 325-330, the accusative with inf., and the inf. with impersonal verbs. 4. pp. 331-348, the inf. as complement of complete verbal notions, with or without *zu*. 5. pp. 348-352, the inf. as complement of the substantive. 6. pp. 352-355, as complement of the adjective. 7. pp. 355-363, the inf. as a substantive. 8. pp. 363-365, the isolated inf. (*Maul halten, nicht heiraten? um es kurz zu machen: ich bleibe da*). 9. The inf. developed from the present participle. 10. Inf. with complement (*lass die Liebe dich zu deinen Pflichten leiten*).

The regimen of the verb has been discussed in the first volume under the *Cases* of the noun and pronoun.

This brief listing of the contents of the second volume would perhaps lead one to think that we have here a conventional German syntax differing but little from such as Wilmann's, Erdmann's and Wunderlich's; but that is in nowise the case. To a person familiar with Behaghel's *Die Syntax des Heliand*, the *Deutsche Syntax* appears as an expansion and in several instances a rearrangement of the subject matter of the former work. To a person unfamiliar with the new conception of syntax, this book will perhaps be as unintelligible as the other. Yet this new method is steadily making converts and is now being tried in Latin. A scholar who to-day writes upon matters of syntax cannot afford to ignore this new method without serious consequences.

There are naturally still many points in the *Deutsche Syntax* to be cleared up. Witness the many statements to that effect by Behaghel himself. A few remarks are evidently false, as a result of a conventional interpretation. Cf. Volume 1, page 525, what Behaghel says of such expressions as *hvat er that hlym hlymja*,

*hverr er sa sveinn sveinna.*" Hier sind *hlymja* und *sveinna* abhängig vom Fragepronomen, nicht von *hlym* und *sveinn*." That the Christian influence is almost everywhere manifest in the *Edda* can scarcely be denied; so then why separate *hlym hlymja* from such expressions as *caeli caelorum*, *vanitatum vanitas*?

The great part played in syntax by the so-called elliptical and mixed constructions is especially well treated. For the former cp. pages 31, 64, 136, 418, 427-30 etc., for the latter, pages 19, 87, 133, 135, 136, 167, 169-70, 220, 267, 351, 395, 412, 420-22, 426 etc.

Occasionally the definitions are not comprehensive enough, cf. pages 413-415.

May we soon be favored with the third volume of this remarkable pioneer Syntax which, let us hope, will serve as a model for subsequent works on syntax in all languages both ancient and modern.

EDWARD H. SEHRT

Gettysburg College

AZORÍN'S *LAS CONFESIONES*, edited with notes, exercises and vocabulary by LOUIS IMBERT. D. C. Heath and Co. XV - 170 pp. New York, 1923.

Professor Imbert of Columbia has done an unqualifiedly good piece of editing in this text intended for second year Spanish reading. There are about 3000 words in his vocabulary. Out of 100 words looked up at random, only 1 was missing (*rebalsarse*, p. 72). The notes are simple but adequate, while the practical exercises based on the text are quite elaborate, including Spanish questions for oral answers, composition sentences, connected passages for translation into Spanish, phrases for verb substitution, idiom and verb practice in original sentences, drills on the subjunctive, etc. This is undoubtedly one of the most valuable features of the book. There are 80 pages of text, of which 28 come from Azorín's *Las confesiones de un pequeño filósofo*, 49 from *Los pueblos* and the last 3 from *Antonio Azorín*. Perhaps such a selection will not satisfy the sense of unity of the textual purist, but actually it works out to the distinct advantage of the book, granted its aim, since interest is never allowed to slacken, a good impression of the author's vivid personality is given, and plenty of local color is introduced.

Azorín's style could not be better adapted to the youthful psychology which this selection aims to stimulate; it is chatty, familiar, full-flavored and colorful. It has a high content of sentiment, but rarely falls into sentimentality, as it comes dangerously near doing on p. 9 where we read: "Cuando hacéis con la violencia derramar las primeras lágrimas a un niño, ya habéis puesto en su espíritu la ira, la tristeza, la envidia, la venganza, la



hipocresía." The spirit of this passage is unusually fine, and it is with no desire to detract from the author's idealism that one recalls the less romantic fact that a child's first tears are more often caused by hunger or colic than by parental cruelty.

Professor Federico de Onís of Columbia has written a very excellent *Nota Bibliográfica* on the life and importance of Azorín in the literary world, one in which sympathy and understanding are equally notable. It may be argued that he overdevelops his philosophy of the daily chore, in spite of the dignified authority that such a theory undoubtedly has (e.g. Quevedo, see *Nota Bibliográfica*, p. XI). We are told that *el tejido oscuro de pequeñeces y vulgaridades que forma el fondo de la vida diaria* is all that remains constant in a fickle world where great men and great actions disappear. These *vulgaridades* are made the only ties between the ages. No doubt in developing this point of view Professor de Onís is led into exaggeration by his perfectly natural enthusiasm for Azorín's skill in handling the daily incident. The philosophy of Socrates will long outlive the reported irregularities of Xanthippe's temper, however; Lincoln's Gettysburg speech will ring down the ages when all the Kitchen Police duty of the Civil War has been forgotten. These things are interesting and even vital for the understanding of any age, and Azorín is undoubtedly one of the most vital of interpreters of modern Spanish psychology, but he carries with him his own best recommendation for American students—inherent interest. These selections, indeed, offer the growing mind a pabulum as worth-while in its way as is Azorín's superlative and mature *Castilla*.

W. A. BEARDSLEY

Goucher College

HENRY BORDEAUX. *LA MAISON*. Edited with introduction, notes and vocabulary by LEOPOLD CARDON and R. B. MICHELL. D. C. Heath & Co. 1923.

Most books dealing with the clash between two generations show strong sympathy with the younger. It is usually the unrepentant son who tells the story and to-day, more than ever before perhaps, the articulate public is with the "progressive" rebel. There is little need among us of the warning against new wine in old bottles. The originality of Henry Bordeaux lies in his reaction against the prevailing sentiment. In *La Maison* the son tells the story but he is the repentant son who has seen and confesses the error of his ways. There is here an opportunity for a splendid psychological drama and for a penetrating analysis of contemporary family problems. It is hard to convince ourselves that Bordeaux has made the most of his subject. The same story told in the third person, with greater impartiality and a



fuller comprehension of youthful aspiration, would be more effective in driving home the lesson the author is bent on inculcating. His own strongly conservative mind has loaded the dice. Because the story is in the form of a confession by the son, only one side receives sympathetic treatment. The narrator shows little understanding of his early leanings toward independence and judges them most severely. The result—perverse creatures that we are—is to turn our sympathies toward him. The father, as remembered by the remorseful lad, is intended to be perfect, too perfect to be human. Bordeaux seems to have forgotten the slight flaw of character which the Greeks knew to be necessary in a tragic hero. The reader may be inclined to find that the flaw is all too great—an utter lack of sense of humor which causes the terribly earnest doctor to make a mountain of a mole-hill. After all, the desire of a normal adolescent to escape from paternal apron strings is no sure sign that his soul is in danger. Home and family tradition are admirable things but they should not become abstractions nor fetishes. The only tradition worth maintaining is one of progress and progress implies a large measure of individual liberty.

It may be doubted whether there is sufficient plot to hold the attention of the beginner obliged to spell out the text. Also, for better or for worse, young America is impatient of obviously didactic works. The psychological interest that the older reader may find is rather in the character of the author than in his personages. The sudden change in the son at the end reminds me of Chateaubriand's famous: "J'ai pleuré et j'ai cru."

Except for the linguistic curiosity which stands as a preface, the editors' work is well done. The brief French introduction gives a sketch of Bordeaux's life and outlines the tendencies of his work. The notes are adequate and the vocabulary complete as far as tested. Throughout the text attention is called to idiomatic expressions which, very properly, are explained in the vocabulary, not in the notes.

BENJ. M. WOODBRIDGE

Reed College

### Books Received

#### FRENCH

AUGIER, EMILE, *Mattre Guérin*. Comédie en cinq actes. Edited with Introduction, Study Questions, Notes, Questionnaire, and Vocabulary by CHARLES FRANKLYN ZEEK. Henry Holt and Co. 1924. 272 pp.

This famous comedy of character with its powerful presentation of the unscrupulous man of affairs is well suited as a reading text in third or fourth year classes.

BALZAC, *Ursule Mirouët*. Edited by T. H. BERTENSHAW. Longman's Abbreviated French Texts. Longmans, Green and Co. 1923. 72 pp. \$.30.

An abridged version of one of Balzac's masterpieces, accompanied by a vocabulary of the less common words.

BRIEUX, *La Robe Rouge*. Pièce en quatre actes. Edition scolaire avec Notes et Vocabulaire par Léopold Cardon. Henry Holt and Co. 1924. 245 pp.

This powerful indictment of the French magistracy will prove interesting and stimulating to third year College students. The Notes are wholly in French.

CAMERLYNCK, MME. et CAMERLYNCK, G. H., *France. Deuxième Année de Français*. Méthode directe de Français. Allyn and Bacon. 1924. 256 pp. \$1.25.

A direct method book for the second year by well-known French teachers. Grammatical rules are developed from the reading texts and are explained in French. Suggestions for free composition and exercises involving phonetic transcription are given.

CHERBULIEZ, VICTOR, *Le Comte Kostia*. Adapted and Edited by T. H. BERTENSHAW. Longman's Abbreviated French Texts. Longmans, Green and Co. 1923. 64 pp. \$.30.

An abridged version, accompanied by a vocabulary of the less common words.

CLÉMENT, MARGUERITE and MACIRONE, TERESA, *Voici la France!* A French Reader and Conversation Book. D. C. Heath and Co. 1924. 287 pp.

The various aspects of French life in the cities and provinces are entertainingly pictured in forty-seven sketches, each of which is accompanied by a handsome illustration that serves as point of departure for the description. The French text is written in simple, idiomatic language and serves admirably to enlarge the vocabulary. The book is well suited for use in third year classes.

CONTES DES PROVINCES. Edited with Exercises and Vocabulary by SUZANNE ROTH. American Book Co. 1924. 312 pp.

The volume contains short stories and legends representative of the various French provinces, adapted from well-known authors such as Mistral, Bazin, Gérard de Nerval, Charles Nodier and Jean Aicard. The exercises are entirely in French and afford abundant material for oral work and grammar review. The book can be used to advantage in the second year.

DAUDET, ALPHONSE, *Le Nabab*. Abridged from the 97th Edition, with Notes, Exercises and a Vocabulary by BENJAMIN W. WELLS. Ginn and Co. 1924. 312 pp. \$.96.

In his abridgment of this fascinating story, Professor Wells has focused the interest upon the tragic narrative of the Nabab himself. The exercises contain questions on the text and English sentences for translation. The edition contains a noteworthy introduction on Alphonse Daudet and his work.

ERCKMANN-CHATRIAN, *La Montre du Doyen. Le Vieux Tailleur*. Edited by T. H. BERTENSHAW. Longmans' Abbreviated French Texts. Longmans, Green and Co. 1923. 56 pp. \$.25.

Suitable for sight translation in the second year. The vocabulary contains the less common words.

ERCKMANN-CHATRIAN, *La Comète. Pourquoi Hunebourg ne fut pas rendu*. Edited by T. H. BERTENSHAW. Longmans' Abbreviated French Texts. Longmans, Green and Co. 1923. 32 pp. \$.15.

Suitable for sight translation or outside reading in the second year. The vocabulary contains the less common words.

FRANCE, ANATOLE, *Representative Stories* with Introduction, Notes and Vocabulary by GEORGE NEELY HENNING. D. C. Heath and Co. 1924. 288 pp.

This noteworthy edition contains "Abeille," extracts from "Le Livre de mon Ami," "Le Procureur de Judée," "Le Jongleur de Notre Dame," "Crainquebille" and other selections that represent Anatole France's prose style at its best. The book is suitable for use in third year college classes.

HOLZWARTH, CHARLES and PRICE, WILLIAM R., *Beginners' French*. D. C. Heath and Co. 1924. 374 pp.

Designed for use as a one-year course in Senior High School or as a complete course for the three or four semesters in the Junior High School. Reading forms the basis for grammatical instruction and stress is laid upon accurate pronunciation, with phonetic transcription, and upon oral drill.

KNOWLES, MARY H. and FAVARD, BERTHE DES COMBES, *Perfect French Pronunciation*. D. C. Heath and Co. 1924. 72 pp.

A revision and enlargement of the book entitled "Perfect French Possible" by the same authors. A large number of new exercises for study and drill are added, and special attention is devoted to rhythm and stress groups.

LA CHANSON DE ROLAND. Oxford Version. Edition, Notes and Glossary by T. ATKINSON JENKINS. D. C. Heath and Co. 1924. 378 pp.

A noteworthy addition to our list of recent editions of the "Chanson de Roland." The Introduction deals comprehensively with the many problems connected with the study of the poem, footnotes discuss difficulties of translation and interpretation, and a complete vocabulary is provided.

MICOLEAU, HENRI F. and MCLELLAN, HARRIET H., *First Two Years of French*. Benj. H. Sanborn and Co. 1924. 564 pp.

A rather formal presentation of French grammar with emphasis upon composition drill. It is not suitable for classes in which a reading text is used in the early part of the course.

MURGER, HENRI, *Scènes de la Vie de Bohème*. Edited with Introduction, Notes, Exercises and Vocabulary by JOHN VAN HORNE. The Century Co. 1924. 206 pp.

Murger's immortal picture of student life in the old Latin Quarter is here presented in about one third of its original form. The extensive vocabulary would seem to make the book best suited for use in the third year.

*PATHELIN ET AUTRES PIÈCES* par MATHURIN DONDO. D. C. Heath and Co. 1942. 222 pp.

The author has skillfully retold in modern colloquial French and in dramatic form well-known medieval farces and stories such as "Pathelin," "Les Deux Aveugles" and "L'Homme qui épousa une femme muette." They are well suited for reading in second year classes and for representation by French Clubs.

SANDEAU, JULES, *Mademoiselle de la Seiglière*. Comédie en quatre actes, with Introduction, Notes, Exercises and Vocabulary by LOUIS DE VRIES. Allyn and Bacon. 1924. 187 pp.

A new edition of a famous comedy. A questionnaire and English sentences for translation into French are provided as drill exercises.

SOUVESTRE, E., *L'Eclusier*. Edited by T. H. BERTENSHAW. Longmans' Abbreviated French Texts. Longmans, Green and Co. 1923. 48 pp. \$.25.

Suitable for sight translation or outside reading in the second year. The vocabulary contains the less common words.

STEPHANIE, M., *L'Aventure de Jacques Gerard* et SOUVESTRE, E., *Le Paysan et l'Avocat*. Edited by T. H. BERTENSHAW. Longmans' Abbreviated French Texts. Longmans, Green and Co. 1923. 36 pp. \$.15.

Suitable for sight translation or outside reading in the second year of high school.

VOLTAIRE, *Extraits de l'Histoire de Charles XII* avec marques de Prononciation et Conjugateur naturel et rationnel par LOUIS TESSON. Silas Birch. London. 1924. 66 pp.

WINDMAN, RAPHAEL, *French Drill Book*. Fordham Publishing Co. New York. 1923. 69 pp.

A drill book designed to review the essentials of French grammar. The exercises are taken for the most part from recent examination papers.

#### SPANISH

ALARCÓN, PEDRO A. DE, *El final de Norma*. Edited with Notes and Vocabulary by LESLIE PARKER BROWN. Ginn and Co. 1924. 278 pp. \$1.00.

Simplicity of language, limited vocabulary, hair-raising incidents and rapid development of plot make "El final de Norma" well suited for use in second year high school classes. This edition contains a *cuestionario* and notes.

AN ANTHOLOGY OF THE MODERNISTA MOVEMENT IN SPANISH AMERICA. Compiled and edited by ALFRED COESTER. Ginn and Co. 1924. 314 pp. \$1.48.

An excellent introduction to the study of contemporary poetry in Spanish America. Selections are included from well-known poets such as Gutiérrez Nájera, Julián del Casal, José Asunción Silva, Rubén Darío, Lugones, Rodó, Santos Chocano and Amado Nervo, and valuable information regarding the *modernista* movement is given in the introduction and notes.

ANTOLOGÍA DE CUENTOS AMERICANOS. Edited with Exercises, Notes and Vocabulary by LAWRENCE A. WILKINS. D. C. Heath and Co. 1924. 287 pp.

An interesting collection of short stories that will give students an idea of the richness and variety of recent Spanish American literature. The exercises include grammatical review, oral drill, word study and composition.

COOL, CHARLES DEAN, *Elementary Spanish Composition*. Ginn and Co. 1924. 111 pp. \$.68.

Spanish texts dealing with the everyday life of students in this country, accompanied by grammar review, study of idioms and exercises for translation into Spanish.

HISTORIETAS by FRANCISCO PIÑOL. World Book Co. 1924. 161 pp.

Anecdotes, historical incidents and brief stories told in simple language and suitable as reading material in elementary classes.